

# The Musical World

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM.

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & Co., 244, Regent Street, London, W.

VOL. 55.—No. 27.

SATURDAY, JULY 7, 1877.

PRICE {4d. Unstamped.  
6d. Stamped.

## ROYAL ITALIAN OPERA, COVENT GARDEN.

**THIS EVENING (SATURDAY), 7th July, will be performed**  
(last time this Season), "LOHENGRIN." Mdme Albani.

Last Week but One of the Season.

On MONDAY next, 9th July (last time this Season), "DINORAH." Mdme Adolina Patti.

On TUESDAY next, 10th July (last time this Season), "I PURITANI." Mdme Albani.

On WEDNESDAY next, 11th July, no performance.

On THURSDAY next, 12th July (last time this Season), "IL TROVATORE." Mdme Adolina Patti.

On FRIDAY next, 13th July (last time this Season), "IL VASCHELLO FANTASMA" ("THE FLYING DUTCHMAN"). Mdme Albani.

On SATURDAY next, 14th July, will be produced NICOLAI's Opera, "LE VISPE COMARI DI WINDSOR" (founded upon Shakespeare's play, *The Merry Wives of Windsor*). Mrs Ford, Mdme Thalberg.

Last Week of the Season.

On MONDAY, 16th July (last time this Season), "LA TRAVIATA." Violetta, Mdme Adolina Patti.

Benefit of Mdme Zare Thalberg.

On TUESDAY, 17th July (second and last time this Season), NICOLAI's Opera, "LE VISPE COMARI DI WINDSOR" ("THE MERRY WIVES OF WINDSOR"). Mrs Ford, Mdme Thalberg.

On WEDNESDAY, 18th July (first and only time this Season), "HAMLET." Ophelia, Mdme Albani.

Benefit of Mdme Adolina Patti.

On THURSDAY, 19th July (last time this Season), "FAUST E MARGHERITA." Margherita, Mdme Adolina Patti.

Benefit of Mdme Albani.

On FRIDAY, 20th July (last time this Season), "LUCIA DI LAMMERMOOR." Lucia, Mdme Albani.

Last Night of the Season.

On SATURDAY, 21st July, "AIDA." Aida, Mdme Adolina Patti.

The Opera commences at Half-past Eight.

The Box Office under the portico of the theatre is open from Ten till Five.

Pit tickets, 1s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

## MR WELBYE-WALLACE'S MORNING CONCERT

will take place at WILLIS'S ROOMS, on WEDNESDAY, 11th July, at Three o'clock. Vocalists—Mdme Marie Roze-Perkins, Mdme Redeker, Mdme Friedlander, Mdme Ties. Sanderini, Miss Alice Fairman, Mdme de Manor, and Mdme Louise Gage; Signor Urio, Signor Campobello, Signor Caravoglia, Signor Vergara, and Mr Welbye-Wallace. Instrumentalists: Violin—Herr Wilhelm; Violoncello—M. Albert; Harmonium—Mr Pittman; and Pianoforte—Signor Tito Mattel. Conductors—Signor LI CALSI, Herr LEHMEYER, Mr COWEN, and Signor ROMILI. Tickets, One Guinea, 10s. 6d., and 5s.; to be had of Messrs Hutchings & Romer, 9, Conduit Street, Regent Street, W.; and at the Rooms.

MR WELBYE-WALLACE will sing "O MA MAITRESSE" (F. DAVID), "RITA" (TITO MATTEI), and "MY LADY SLEEPS" (IGNACE GIBSON), at his Morning Concert, Willis's Rooms, 11th July.

"MY LADY SLEEPS."

MR WELBYE-WALLACE will sing IGNACE GIBSON's Serenade, "MY LADY SLEEPS," at his Concert, at Willis's Rooms, 11th July.

MR WELBYE-WALLACE will sing "O MA MAITRESSE" (F. DAVID), and "LA DONNA E MOBILE," at Riviere's Promenade Concert, Queen's Theatre (This Day), Saturday, 17th July.

"THE MESSAGE."

MR VERNON RIGBY will sing "THE MESSAGE," by BLUMENTHAL, at the Grand Military Concert, Birmingham, 11th July; and Hampstead, July 12.

BOULOGNE-SUR-MER.

TO LET, Furnished, for the Season, a most charmingly situated VILLA, within half an hour's drive from Boulogne, and a quarter of an hour from the railway station. Coachhouse and stables; large grounds; fruit and vegetable gardens. Pony and chaise may be had. For particulars address "R. A., Merridew's Library, Boulogne-sur-Mer.

## HER MAJESTY'S THEATRE, HAYMARKET.

Fifth Appearance of Mdme Ethelka Gerster.

**THIS EVENING (SATURDAY), 7th July, will be performed** DONIZETTI's Opera, "LUCIA DI LAMMERMOOR." Edgardo, Signor Fancelli; Enrico Aston, Signor Rota; Arturo, Signor Rinaldini; Raimondo, Sig. Broccoli; Normanno, Signor Fallar; Alice, Mdme Filomena; and Lucia, Mdme Ethelka Gerster (her second appearance in that character in England). To conclude with the new Ballet Divertissement, invented and arranged by Mdme Katti Lanner, entitled "LES NYMPHES DE LA FORET." Mdms Marie Muller, Luna, Anna, Sophie, Master Craig, and Mdme Katti Lanner; supported by the Corps de Ballet and the pupils of the National Training School for Dancing.

Next Week.—Extra Night.

On MONDAY next, 9th July, VERDI's Opera, "IL TROVATORE." Manrico, Signor Tamberlik (his first appearance in that character at Her Majesty's Theatre); Il Conte di Luna, Signor Galassi; Ferrando, Signor Broccoli; Ruiz, Signor Rinaldini; Un Zingaro, Signor Fallar; Azucena, Mdme Trebelli; and Leonora, Mdme Christine Nilsson (her first appearance in that character this season).

On TUESDAY next, 10th July (sixth appearance of Mdme Ethelka Gerster), BELLINI's Opera, "LA SONNAMBULA." Amina, Mdme Ethelka Gerster. "LES NYMPHES DE LA FORET."

Grand Morning Performance.—Notice.—The Last Morning Performance.

On WEDNESDAY next, 11th July (doors open at Two, commence at 2.30 precisely), MOZART's Opera, "IL DON GIOVANNI," with the following cast: Don Ottavio, Signor Tamberlik; Don Giovanni, M. Faure; Leporello, Herr Kokitansky; Masetto, Signor Zeboli; Il Commendatore, Signor Broccoli; Zerlina, Mdme Trebelli; Donna Anna, Mdme Marie Rose; and Donna Elvira, Mdme Christine Nilsson.

Extra Night.

On THURSDAY next, 12th July (seventh appearance of Mdme Ethelka Gerster), DONIZETTI's Opera, "LUCIA DI LAMMERMOOR." Lucia, Mdme Ethelka Gerster (her third appearance in that character in England).

Extra Night.

On FRIDAY next, 13th July, "FAUST." Faust, Signor Taibo; Mephistopheles, M. Faure; Valentine, Signor del Puente; Wagner, Signor Franceschi; Siebel, Mdme Trebelli; Martha, Mdme Lablache; and Margherita, Mdme Christine Nilsson.

Director of the Music and Conductor—Sir MICHAEL COSTA.

The doors will open at Eight, and the Opera will commence at Half-past Eight o'clock.

Stalls, 25s.; Dress Circle, 15s.; Amphitheatre Stalls (first two rows), 10s. 6d., Other Rows, 7s. 6d.; Gallery Stalls, 5s.; Gallery, 2s. 6d.

Places may be obtained of Mr Bailey, at the Box-Office of Her Majesty's Theatre, under the portico of the Opera-house, Haymarket, which is open daily from Ten till Five.

J. and W. FRANCIS & DAY,  
(From CHAPPELL & Co's., and HOPWOOD & CREW'S)

MUSIC PUBLISHERS,

(BLENHEIM HOUSE), 351, OXFORD STREET, LONDON.

CATALOGUES OF PUBLICATIONS GRATIS AND POST FREE.

ACCOUNTS OPENED ON RECEIPT OF SATISFACTORY LONDON REFERENCES.

Musical Compositions Engraved, Printed, and Published in the very best style at moderate charges.

WANTED, by a Gentleman of good education, a Situation as ASSISTANT in a London Music Warehouse. Good pianist; good references.—C. H., care of Messrs DUNCAN DAVISON & Co., 244, Regent Street, W.

ALEXANDRA MUSICAL BOX (Title Protected and Registered). Ornamental wood case, machine made, with the following 13 popular Melodies and Tunes:—Safe in the Arms of Jesus—Jesus of Nazareth passeth by—Sicilian Mariners' Hymn—Lo, He Comes with Clouds—Home, Sweet Home—The Minstrel Boy—Auld Lang Syne—The Keel Row—My Little Bunch of Roses—Tommy, make room for your Uncle—Fair Shines the Moon to-night—Silver Threads among the Gold—The Union Jack of Old England. Forwarded, securely packed and carriage paid, to any address on receipt of a Post-office Order, value 3s. 8d., payable at General Post-office to JOHN LEWIS & Co., 122, Wick Road, Hackney, N.E.

Just Published.

**TRIO**

(In A Major.)

FOR PIANOFORTE, VIOLIN, AND VIOLONCELLO.

First Performed at the Saturday Popular Concerts by MARIE KREBS, JOACHIM, and PIATTI.

COMPOSED BY M. W. BALFE.

Price (in score and separate parts) 16s.

LONDON: STANLEY LUCAS, WEBER &amp; CO., 84, NEW BOND STREET.

Just Published.

**NEW PIANOFORTE PIECE BY MADAME OURY.  
"CONSOLATION."**

Easy of execution, but melodious and effective. Price 4s.; Half-price Cash or Stamps.

"We wonder who has not, in the hour of trouble, more than once derived comfort from the sweet sounds such as David must have used to mollify the troubled spirit of Saul. What better name, then, to give a graceful strain of peaceful melody, such as must convey to the sorrowing heart feelings of rest and sympathy, than 'Consolation'? Such is the title of a charming new pianoforte composition by that indefatigable and prolific writer, Madame Oury; prolific indeed, for the piece bears no lower an Opus number than 185. Its flow of peaceful melody, enhanced by the delicacy and variety of the accompaniment, and harmonised in the masterly style of an experienced writer, well fulfils the object of the title. In every sense of the word is 'Consolation' an admirable piece of music, and it must rank among Madame Oury's best efforts of the kind. As a *morceau de salon* it is of moderate difficulty, and of sufficient brilliancy to display the capacities of a proficient performer. The composition is dedicated to Mrs Graver-Browne, of Morley Hall, and published by Messrs Paterson & Sons, of Edinburgh, Glasgow, &c."

PATERSON &amp; SONS, 27, GEORGE STREET.

Third Edition.

A FIRST BOOK ON THE

**THEORY OF MUSIC.**

BY LOUISA GIBSON.

DEDICATED BY PERMISSION TO H.R.H. THE PRINCESS LOUISE, MARCHIONESS OF LORNE.

Adopted in the South London Musical Training College, and in various High Schools in London and the Provinces.

LONDON:

WEEKES &amp; CO.; NOVELLO &amp; CO.; WHITTAKER &amp; CO., AND OF THE AUTHOR, SEATON TERRACE, PLYMOUTH.

Price, boards, 3s.; stiff paper, 2s.; postage, 2d.

**"VOLE MON OISEAU."**

PENSÉE FUGITIVE POUR PIANO.

Par IGNACE GIBSON.

STANLEY LUCAS, WEBER &amp; Co., 84, New Bond Street.

**AIDA.**—Vocal Score, 8s.; Pianoforte Score, special English Edition, with full description of the plot and words to the leading subject (an excellent guide during performance), 4s. net.

**OTELLO.** Complete Vocal Score, 3s. 6d.; Pianoforte, 1s. net.

Songs, Pianoforte Arrangements of these Operas, &amp;c.

**LAMPERTI'S TREATISE ON THE ART OF SINGING.** The English Translation by his Pupil, J. C. GRIFFITH. 5s. net.

**NEW SONGS** with ITALIAN and ENGLISH WORDS.

**PINSUTI.**—"Donna gentil" ("Lady most fair"), sung by Mr Santley, always encored, 4s. "Welcome, pretty Primrose" (English words), sung by Mlle Zaré Thalberg, always encored, 4s.

**ROTOLI.**—"Spera" ("Hope then"), 3s. "Mia sposa sara la mia bandiera" ("My bride shall be my flag"), sung by Signor Cotogni, 4s. "E tu voi sai" ("O couldst thou know"), 3s.

**TOSTI.**—"Ti rapirei" ("Away we'd fly"), 3s. 6d. "Serenata d'un Angelo" ("An angel serenade"), 3s. "Lamento d'amore" ("Love's lament"), 4s.

**VASCHETTI.**—"Il trasporto" ("Rapture"), sung with great applause by Mlle Ida Corani, whose portrait is on the title-page, 5s. All for half-price.

RICORDI'S Depot, 23, Charles Street, Middlesex Hospital, London, W.

**MOMENTS HEUREUX.** Etude pour le Violon (sans accompagnement) on Piano seul, Composée, et dédiée à son Maître, Mons PROSPER SAINTON, par F. J. AMOR (de Salisbury, en Angleterre). Price 4s. LONDON: DUNCAN DAVISON & Co., 244, Regent Street, W.

**THREE DUETS.**

FOR SOPRANO AND CONTRALTO.

The Poetry by SAMUEL ROGERS.

THE MUSIC BY M. W. BALFE.

- No. 1. "TWILIGHT'S SOFT DEWS" ... .. 3s.  
 " 2. "THE BEAUTEOUS MAID" ... .. 3s.  
 " 3. "OH! SHE WAS GOOD AS SHE WAS FAIR" ... .. 3s.

LONDON: DUNCAN DAVISON &amp; Co., 244, REGENT STREET, W.

Just Published.

**PURE RAY OF LIGHT**

TRIO FOR TWO SOPRANOS AND TENOR.

THE POETRY BY MOORE.

THE MUSIC BY HENRY BAKER.

Price 4s.]

LONDON: DUNCAN DAVISON &amp; Co., 244, Regent Street, W.

Just Published.

**"RONDO JOYEUX."**

POUR LE PIANOFORTE.

Par CH. HEPBURN.

Price 3s.

LONDON: DUNCAN DAVISON &amp; Co., 244, REGENT STREET.

**TRANSCRIPTIONS OF FAVOURITE SCOTCH AIRS.**

FOR THE PIANOFORTE.

By EMILE BERGER.

- "FLORA MACDONALD'S LAMENT" and "KENMURE'S ON AND AWA" ... .. 4s.  
 "HUNTINGTOWER" ... .. 4s.  
 "THOU BONNIE WOOD O' CRAIGIE LEA" ... .. 4s.  
 "THE FLOWERS OF THE FOREST" ... .. 3s.  
 "THERE'S NAE LUCK ABOUT THE HOUSE" ... .. 4s.

LONDON: DUNCAN DAVISON &amp; Co., 244, Regent Street, W.

**MUSIC STRINGS.—WHOLESALE AND RETAIL.**

J. P. GUIVIER &amp; Co.,

MANUFACTURERS AND IMPORTERS OF ALL KINDS OF MUSIC STRINGS FOR ALL MUSICAL INSTRUMENTS.

Sole Depot for Signor ANDREA RUFFINI's (of Naples) Celebrated Strings for Soloists.

25, SHERWOOD STREET, REGENT CIRCUS, PICCADILLY.

Price List free on application.

**M**ADAME IDA CORANI having returned to Town, requests that all communications respecting ENGAGEMENTS for Opera or Concert be addressed to her Agent, Mr W. B. HEALEY, care of Messrs Davison & Co., 244, Regent Street, W.

**M**RS OSGOOD requests that all communications respecting ENGAGEMENTS for Oratorio and Miscellaneous Concerts may be addressed to Mr N. VERT, 52, New Bond Street, W.

**M**R GERARD COVENTRY is at liberty to accept ENGAGEMENTS for Oratorios, Concerts, &c. Address, care of Messrs DUNCAN DAVISON & Co., 244, Regent Street, W.

**M**DAME EMILIE GREY (Solo Harpist, Italian Opera Concerts, &c., &c.) requests that all Communications as to Concerts, &c., may be addressed to her at her residence, 47, Charleswood Street, Fimlico, S.W., or to the Musical World Office, 244, Regent Street, London.

**M**ISS HOARE, Soprano (Pupil of Madame Sainton's Academy), requests that all communications for Oratorios, Concerts, &c., be addressed to 186, Finborough Road, South Kensington, S.W.

**BRIGHTON CONCERT AGENTS,  
PIANOFORTE AND MUSICSELLERS,  
LYON & HALL,  
WARWICK MANSION.**

## MUSIC IN COLOGNE.

(By Telegraph.)

The Fifty-fourth Musical Festival of the Lower Rhine has just been celebrated here. The artists engaged were Mlle Lili Lehmann (soprano) and Mlle Amelia Kling (contralto), of Berlin; Herr Wilhelm Candidus (tenor), Philadelphia; Herr George Henschel (barytone), of Berlin; and Señor Pablo de Sarasate (violinist), of Madrid. The first day was devoted to Haydn's *Seasons*, which had not been heard on the banks of the Rhine in its entirety—though fragments of it were given in 1828, 1865, and 1869—since the 10th May, 1818, when the first of these Festivals was inaugurated with it at Düsseldorf. The chorus this year numbered 549, and the orchestra 137. The performance, under the direction of Ferdinand Hiller, was highly successful. On the second day the first piece was the overture to *Die Zauberflöte*, played respectably, but no more. Then came Sig. Verdi's *Missa da Requiem*, which was performed under the personal direction of the composer, who had come for the express purpose. On making his appearance in the orchestra he was loudly cheered, and, as he was about to occupy the seat occupied in bygone years by such musicians as Mendelssohn, Ries, Spontini, Schumann, Spohr, Onslow, and many more, a lady stepped out from the Chorus and, in her own name and that of her sisters in art, offered him a splendid ivory and gold conducting stick. The gold handle bore the initial V in diamonds, surrounded by a laurel wreath upon blue enamel. At the conclusion of the *Requiem*, the *maestro* was the recipient of another present—a silver laurel wreath, tied with a golden bow. On each leaf was the name of one of the fair donors, admirers of his dramatic works. The Managing Committee, also, had, the day before, presented their guest with a copy of Professor Kaspar Scheuren's new *Rhein Album*, for which the artist had supplied two fresh title-pages expressly designed and executed by him for the occasion. On the first title-page are views of Cologne and Florence, beautifully executed in water-colours. Between and above them, respectively, are Verdi's portrait, and an inscription, bearing his name, his birthplace, and the date of the year in which he was born. Underneath are three pictures. The one in the middle has reference to the *Requiem*, that to the left represents the last scene from *Aida*, and that to the right is typical of the composer's *Stringed Quartet*, which has been performed in Cologne. Light arabesques of flowers, out of which peep children playing various instruments, surround the whole. The second title-page contains the dedication and signatures of the Committee. Over the dedication is a view of the hall of the Gürzenich. In the arabesque framework are the arms of the German Empire, those of the Kingdom of Italy, and of the three confederated Festival-Towns, Cologne, Aix-la-Chapelle, and Düsseldorf. Independently of these material evidences of respect, the reception of the *Requiem* was one series of continuous ovations. The execution of the work was, on the whole, satisfactory. The *Requiem* was succeeded by Beethoven's Ninth Symphony. This was its twelfth time of performance at these Festivals. It was first included in a Rhenish Festival programme at Aix-la-Chapelle, on the 23rd of May, 1825, when Vienna was the only city in which it had been heard. Referring to this fact, Herr Hanchecorne, of Düsseldorf, says in a pamphlet he has recently published:—

"The Ninth Symphony then existed only in manuscript. Ries, the director of the Festival for the year 1825, was charged by the Managing Committee to ask his illustrious master for a copy of the score and of the separate parts. After long delays, caused by the sufferings of the great composer, who was doomed to die two years subsequently, Ries at length received on the 23rd March—that is, two months only prior to the concert—the object of his demand, but very incomplete, for the first three numbers were only in score, while of the last there were only the separate parts. For this long and important finale, it was necessary to re-write the score from the parts (a task which took thirty-four days), while, at the same time, several copies had to be made of the parts. Fancy how little time there was left for the rehearsals of such a work, then utterly unknown, and declared by Ries to be 'frightfully difficult.' If to this remark we add the fact that there were numerous errors in the hastily copied parts, the reader will not be astonished at hearing that Ries, to his great regret, was compelled to make some cuts in the Adagio, and suppress the Scherzo entirely. Despite all

this, the work produced a profound sensation, and was the object of general admiration, a feeling which, judging by the comparative frequency with which the work is performed, has never declined."

The programme of the third day comprised: Part I. Overture to *Manfred*, Schumann; Air from *Fidelio*, Beethoven; "Agnus Dei," from Verdi's *Requiem*; Air from Spohr's *Faust*; Symphony in C major (new), Dr Ferdinand Hiller. Part II. Violin Concerto, Mendelssohn (played by Señor de Sarasate); Three Romances; three Violin Solos, with orchestral accompaniment, "Prelude," "Menuet," and "Moto perpetuo," from *Suite* by Raff (Señor de Sarasate); four Romances by Henschel (sung by the composer); and National Hymn, "Heil Dir im Siegerkrang," arranged by Dr Ferdinand Hiller for solos, chorus, and orchestra. The three Romances first named were to have been sung by Mlle Kling, while the air from *Fidelio* was assigned to Herr Candidus, but both artists were incapacitated by illness from appearing, and replaced, respectively, by Mlle Assmann and Herr Ernst. An especial attraction on the third day was Hiller's Symphony. The manner in which it was greeted fully bore out the success it had previously achieved at the usual Gürzenich Concerts. The veteran composer was enthusiastically applauded by his fellow-townsmen, who are justly proud of him. Señor de Sarasate, too, was the object of most hearty manifestations of delight and approval.

At the rehearsal on the last day Ferdinand Hiller read a letter in French from Verdi. Annexed is a translation:—

"My dear *maestro* Hiller,—If I could only make speeches like you, I would appear this moment at the rehearsal and express to the charming ladies who sing in the chorus my admiration and my gratitude for the zeal and talent with which they executed my *Requiem*. I would act in the same way to all the members of the chorus and orchestra, which are truly magnificent. It is owing to the energy and talent of all concerned that so fine a performance has been achieved. I am neither a master of language nor can I pay compliments; I, therefore, leave to your cleverness and amiable disposition the task of understanding my heart, and beg you to offer, in my name, my thanks and best wishes to all concerned. Thank them, also, for the marks of esteem which they have lavished, in so able and gentle a manner, on me. I feel honoured and proud at having been invited to one of these grand Festivals, in which all your great composers have taken part, and I cherish the warmest wish that these gatherings may continue with equal brilliancy to the honour of Germany and of universal art.—Yours truly,

"G. VERDI."

After the supper, which, as usual, closed the proceedings on the third day, Hiller drank Verdi's health in French and German. After praising his visitor as a composer, he said it was the *maestro's* presence which had attracted so large a concourse to Cologne. He added, by way of peroration, that, while applauding Verdi the artist, Germany was welcoming the Italian citizen, the friend of Victor Emmanuel, and that his presence on German soil was a sign of union between Italy and Germany, two nations that feel more and more the necessity of such a union.

At one time, by the way, it was by no means certain that Verdi's *Requiem* would be performed. Many persons alleged that none but classical works ought to be selected for the Festival, and that the *Requiem* was an affected, shallow, frivolous composition unworthy such an honour. They asserted, likewise, that it had been chosen merely for the sake of enticing Verdi to Cologne, and attracting thereby large multitudes. In some clever remarks at the head of the programme, Ferdinand Hiller combated these assertions, but, in so doing, deeply wounded the Wagnerites, who considered that certain passages in what he said were highly offensive to themselves. They particularly objected to the following:

"The most salutary fact connected with this work" (Verdi's *Requiem*) "is that it forms a living protest against the encroachments of an absurd system of vocal music, in which the servants are transformed into the masters, and in which a man, instead of being able to sing with all the expansion of an artist's soul, is reduced to pronouncing distinctly some few wretched words, a system which is and always will be an absurdity, even when handled with genius and applauded with fanaticism. However, before people have had time to recover from their mistake, the system will be consigned to the colossal lumber-room where are kept the errors in aesthetics, philosophy, poetry, and prose, to which our own age, enlightened though it be, has not failed to contribute its share."

In reply, the Wagnerites attacked Hiller tooth and nail, but

\* Delayed in transmission.



the worthy and respected *Stadtcapellmeister* carried too many guns for them, and the Fifty-fourth Musical Festival of the Lower Rhine proved a decided success, and added a fresh proof of the old adage: All's well that ends well. N.

### THE HANDEL FESTIVAL.

#### (RETROSPECT.)

The concluding day of the Festival, as rarely fails to be the case, proved the triumph of the week. The oratorio was *Israel in Egypt*; and as the interest of these grand performances is mainly concentrated in the achievements of the 3,000 chorus singers who take part in them, it is not to be wondered at. In no work of the kind—the *Messiah* itself not excepted—has Handel dealt so marvelously with this important element of musical expression. The first section of *Israel* (latest, it is believed, in the order of production) comprises no fewer than thirteen choruses, which, with scarcely any interruption, follow one upon another. These, it need hardly be stated, are the choruses descriptive of the plagues with which Moses, striving for the exodus of the chosen people, afflicted the Egyptians, their obdurate taskmasters. To hear them sung as they are sung under the direction of Sir Michael Costa, with the resources at the command of the Crystal Palace directors and the Sacred Harmonic Society on such exceptional occasions, is to hear them as they can be heard under no other circumstances. After Mr Lloyd had spoken the recitative, "Now their arose a new King over Egypt, which knew not Joseph," the first chorus, "And the children of Israel sighed," gave a foretaste of what was to come; and this was strengthened by the forcible delivery of "They loathed to drink of the river"—a piece of suggestive writing enough to convince anyone that those who rail against the fugal style as a medium of choral expression are strangely in error. Nothing could more emphatically convey the sentiment and meaning of the words. Why Handel declined treating the curse of frogs and pestilence in the choral form has been often discussed, though it seems to us clearly explained by the fact that the curse of flies, lice, and locusts constitutes the theme of "He spake the word," the characteristic double-chorus immediately following. This was given in a manner difficult to surpass. "He gave them hailstones for rain" created the accustomed impression, and was encoored with such unanimity that Sir Michael Costa, autocrat as he is, was unable to resist the appeal. Here, again, we have an example of how Handel could produce a tremendous effect by aid of the simplest expedients. The mysterious choral recitation, "He sent a thick darkness over the land," a frequent test of the ability of large bodies of singers to keep steadily in tune, so extraordinary and unanticipated are its progressions, was mastered with perfect ease, and at the final sentence, "Even darkness which might be felt," there was scarcely a noticeable difference in the pitch. "He smote all the first-born of Egypt," "But as for His people," and the imposing climax, "There was not one feeble person among their tribes" (a peculiarly Handelian touch) were not less happy; while with the quaint fugal episode, "And Egypt was glad when they departed," the singers took as much pains as with anything else that had preceded it, the result, even to the most tutored ear, being in the highest degree satisfactory. Thence to the conclusion of Part I. all was to match. The *fortissimo*, "He rebuked the Red Sea," was as grand as the succeeding *pianissimo*, "And it was dried up," was impressive. Equally fine was "He led them through the deep," leading up in stately grandeur, to "The waters overwhelmed their enemies," the magnificent peroration—a grander execution of which was probably never heard. The succeeding chorus, "And Israel saw that great work," which brings the first part of the oratorio to a conclusion, is simply a comment upon what has gone before, but the manner of its performance was on a par with the rest.

We cannot enter into the same minute details about Part II. "The song of praise of Moses," which Handel originally called "Exodus," and which is merely a recapitulation of the miracles described in the first. That it begins and ends with a chorus, "Sing ye to the Lord, for He hath triumphed gloriously," in olden times familiarly styled "The horse and his rider," every one is aware, and that it contains some of the most splendid among the choruses of Handel all musicians know. The performance generally of these was singularly correct and almost uniformly effective. We may especially refer to "With the blast of Thy nostrils" and "The people shall hear and be afraid," the two most elaborately-constructed and difficult of the entire series, the rendering of which by such an enormous body of voices was little short of marvellous. That, apart from "The horse and his rider," the strongest impression created on the multitude of listeners was by the stirring double chorus, "Thy right hand, O Lord," with its jubilant sequel,

"hath dashed in pieces the enemy," may be taken for granted. But enough has been said with reference to the choruses to convey a general notion of how our English lovers of Handel, when assembled together in thousands, can do justice to Handel's music. All the applause they obtained was legitimately won; and they have a just right to feel proud.

The solo vocalists have not nearly so much to do in *Israel* as in other oratorios of Handel, but what they have to do is important. When it is stated that the leading singers were Mesdames Lemmens-Sherrington, Edith Wynne, and Patey, Herr Henschel, Messrs Edward Lloyd and Santley, it will be at once understood that none other than trained and competent artists were employed. As is invariably the case, the two pieces which obtained the most applause were the duet for basses, "The Lord is a man of war" (Mr Santley and Herr Henschel), and the tenor air, "The enemy said, I will pursue." The last was given by Mr Lloyd with such spirit and vigour that the audience insisted upon an encore, and Sir Michael Costa assenting, the air was repeated amid renewed applause. Mme Patey's solos were "Their land brought forth frogs" (Part 1) and "Thou shalt bring them in" (Part 2), to Mme Edith Wynne being assigned "Thou didst blow with thy wind"—each being sung in the best and purest taste, as were the duets, "The Lord is my strength" (Mme Sherrington and Mme Wynne), and "Thou in Thy mercy" (Mme Patey and Mr Lloyd). Mme Sherrington declaimed the recitatives of Miriam, which usher in the final chorus, "Sing ye to the Lord."

The National Anthem, as arranged by Sir Michael Costa, was then given by chorus and orchestra, and, after loud and repeated applause, the vast assembly dispersed. The total number of visitors present was 19,455. We may conclude with saying that the management of the festival was in the highest degree creditable to all concerned. No hitch, no disappointment, occurred during the week. How much of this is due to the careful supervision of Sir Michael Costa need scarcely be urged.

(From "the Graphic," June 30.)

By the time these lines are printed the sixth "Triennial" and eighth *bond fide* "Handel Festival" at the Crystal Palace will be over. To enter into any fresh account of its original intent would be superfluous. For how many years it is destined to last can only be a matter of speculation. The originally professed object has now no further significance; and, as we do not hold Triennial Festivals in honour of Shakespeare himself, it is hard to explain why such celebrations should be perpetually kept up in the name of one, however illustrious, who, though during the most fruitful period of his artistic life, a resident in England, was by birth a German. Meanwhile, apart from these considerations, the Handel Festival maintains its supremacy, as not only the foremost thing of its kind in England, but in Europe. Nowhere else—not even in Germany—could such an army of singers and players, so generally competent and so enthusiastic in the cause upon which they are engaged, be brought together under one roof, for one common purpose. That Handel-worship among us does not solely spring from a love and veneration for music which in its way has never been excelled, but from strong sympathy with the themes it has so eloquently set forth, is unquestionable. "The Lord gave the word, great was the company of preachers"—says the Psalmist—a chorus by the way, which, though essential to the significance of the ensuing air, "How beautiful are the feet of them that preach the Gospel of peace," is too often omitted—(as on Monday); but great as was the company of the preachers then, and still greater since, never did preacher discourse more convincingly on a subject of the deepest interest than that preacher whose name was Handel. Even Jeremy Taylor, to whom we are indebted for "The Liberty of Prophecy," would have acknowledged this without a murmur. Thus Handel is doubly enshrined in the affections of the English people, in whom the sentiment of revealed religion, whatever Locke may have written about "innate ideas," would seem to be innate. In the Festival held this week at the Crystal Palace we have listened to two imperishable masterpieces, the Oratorio of the New Testament and the Oratorio of the Old—*The Messiah* and *Israel in Egypt*, one illustrating, in sublime strains, the redemption of mankind, the other, in strains scarcely less sublime, the deliverance from bondage of God's chosen people. We cannot but think that the order of their presentation should be reversed—that *Israel*, in fact, should be given first and *The Messiah* last. Here, however, we have to deal with artistic prejudices. *Israel*, which shows how Handel could not merely invent for himself, but make free use of the works of his predecessors and contemporaries, ranks higher in the opinion of some (musicians especially) than *The Messiah*, wherein, inspired throughout, he relied exclusively on his own magnificent resources. But grand as is *Israel*, *The Messiah* is yet grander. The respective themes alone, treated by a musician like the "Saxon

Giant," would render that inevitable. *Israel* is the fifth, as *The Messiah* is the sixth of Handel's nineteen English oratorios; yet while the Gospel of peace, and love, and charity must always take precedence of the Exodus of the Hebrews, however marvellously set forth, any attempt to surpass Handel in either achievement would be futile. In addition to these unrivalled pieces, we have had a miscellaneous selection which, on the second day of the festival (Wednesday) separated one oratorio from the other. Beginning with the overture to the *Occasional Oratorio*—which the additional instrumentation found expedient makes almost overwhelming, even in such a vast arena as that of the Crystal Palace Central Transept, where the orchestra alone is capable of accommodating little short of 4,000 performers, vocal and instrumental—the programme included various excerpts from compositions both sacred and secular, all, as a matter of course, by Handel. A few more unfamiliar things—such as the excerpts from *Belshazzar*, *Athaliah*, *Deborah*, *Hercules*, and *Joshua*—would have been welcome. At the same time it must be admitted that Wednesday's programme was both varied and interesting. Perhaps on no former occasion have the performances been more striking and effective. The choruses, especially, almost without exception, were superbly rendered; and it is gratifying to know we have at command a multitude of singers so thoroughly conversant, not only with *The Messiah* and *Israel*, but with the less generally familiar among the works of Handel, secular as well as sacred. About the orchestra, and Sir Michael Costa, the eminent chief whose conductor's stick it obeyed with military discipline, to say anything in praise would be to repeat an oft-told story. The leading vocalists during the week have been Madmes Adelina Patti, Elith Wynne, Clara Suter, Lemmens-Sherington, and Patey; Mdle Albani; Messrs Cummings, Vernon Rigby, E. Lloyd, and Santley; Herr Henschel and Signor Foli—the name of our greatest singer in oratorio, Mr Sims Reeves, being absent for the first time since 1857, when the earliest experiment with what speedily grew into the Handel Festival, as we now recognise it, was tried, under the auspices of the Sacred Harmonic Society, the zealous directors of which are still its active promoters and managers. Not a single duet was comprised in the programme of Wednesday's selection; so that each vocalist was permitted, like a fixed star, to shine with unborrowed light. That the *lucida sidera*, in their respective spheres, were Adelina Patti and Emma Albani, will readily be imagined. Both were received with enthusiasm, Albani in the most important soprano music of *The Messiah*, Patti in two of the great soprano airs from *Samson* and *Judas Maccabæus*—"Let the bright Seraphim" and "From mighty kings." So unanimous and demonstrative was the applause bestowed upon the latter that Madme Patti had no alternative but to return to the platform and repeat it, from beginning to end. She has never sung more finely, or more convincingly declared herself an accomplished mistress in a style of music possessing so little in common with that with which she is ordinarily accustomed to delight the many admirers of her genius.

Of the performance of *Israel in Egypt* (yesterday) and the general results of the festival, with regard to the success of which no doubt can now be entertained, we must defer speaking.

—o—

#### SIMS REEVES not AT THE HANDEL FESTIVAL.

(From the "Daily News," June 30.)

In recording the close of this year's Festival, it is impossible to avoid expressing a feeling of regret (such as must have been widely experienced) at the absence of Mr Sims Reeves, whose co-operation has been so important a feature at each of the previous celebrations. No singer has so especially identified himself with the tenor solo music of Handel; which, heretofore, was probably never—and, perhaps, hereafter, may never again be—so finely rendered as by him. His transcendent merits as an exponent of the pathos, dignity, and declamatory grandeur intended by the composer (but so rarely realised by the interpreter), will long live in the memory of the appreciative section (now a large majority) of the musical public. These remarks imply no disparagement of other excellent English tenors who have obtained deserved eminence as Handelian singers. They themselves would be among the first to admit the supremacy which has long been maintained by Mr Reeves.

CHRISTIANA.—The public have already taken 100,000 thalers' worth of shares in the New Theatre Company.

#### The Dying Swan.

(SONNET.)



Restless and more troubled  
eddies on  
The river's current to-  
ward the northern sea,  
And on its dreariness a  
dying swan  
Is being shrouded o'er by  
destiny,  
Whose brackish mists  
press cold upon the wan  
And solitary prey. And  
now the land  
Grows vague on either  
side the mighty stream.

Night creeps in, stretching and tremendous.\* Grand,  
In mingled dread and quiet, Ocean lies,  
Sooth'd by the soulful mist o'erclimbing gleam †  
O' the moon. A glimmer † lights the glancing † eyes  
Of dreaming bird; then through the evening light  
A mystic sadness echoes to the skies,  
And on that sound the spirit wings its flight.

Polkaw.

\* "A pool of treacherous (not stretchous) and tremendous calm."  
(Shelley's *Alastor*.)

† "Gleam," "glimmer," and "glue." Read Forman's Wagner.  
and Burnand's Forman. "The Niblung is nearing to nibble" is a  
masterpiece of alliteration.—C. Querc.

Ergo ignem, cujus scintillas ipse dedisti,  
Flagrantem late, et rapientem cuncta, videbis.—D. P.

#### REULING.

Ludwig Wilhelm Reuling, "K. K. Hofopern-Kapellmeister A.D.," or "Imperial and Royal Chapelmaster on the Retired List," died at Munich on the 26th April, after a long illness. Born on the 22nd December, 1802, the deceased received his first instruction from his father, who was Inspector and Town-Pastor of the Evangelical Church, Darmstadt. His precocious talent was fostered by the celebrated organist, C. M. Rink, with such good results, that, when only seven years old, he was allowed to play in the orchestra of the Grand-Ducal Theatre. In 1824 he went to Vienna to finish his education. He studied there under Ignaz v. Siegfried, and, thanks to Beethoven's mediation, under Alois Förster, the celebrated professor of general bass. That he might prolong his stay in the Austrian capital, he began giving lessons and composing. His compositions displayed talent, and quickly attracted notice. Without pretensions to any particular musical value, they fulfilled their object and were favourably received. Foremost among them may be mentioned *Das Fest der Handwerker*, a piece which, thanks to the music, ran more than one hundred nights when first produced, and is still an attraction on the German stage. Reuling also composed for the Kärntnerthor Theater (1830-36) various ballets, such as *Die Vestalin* (in which he employed several motives from Spontini's opera of the same name), and various operas, comprising *Ulysses* and *Alfred der Grosse*, which last achieved a great success in 1840. Another opera, *Der letzte Graf von Anzor*, was never performed.

VIENNA.—The late Dr A. W. Ambros, whose premature death is so deeply regretted, left behind him a collection of some 1,500 different musical works, dating from the 15th, 16th, and 17th centuries, arranged by him in full score from the original notation. It is, perhaps, the finest collection in existence of old Netherlandish, Italian, and German masters. Its value is, moreover, greatly increased by historical and biographical notices, and critical remarks, constituting a rich store of materials for connoisseurs and practical musicians. According to report, Herr Wilhelm Westmayer, of this city, in conjunction with an art amateur, outbidding all offers from abroad, has purchased the collection from the family in order to present it to some art institution in Austria for the public benefit.

## ROYAL ITALIAN OPERA.

## (RETROSPECT.)

We are scarcely bold enough to speculate upon the motives which influence the actions, generally so inscrutable, of an opera director; but it is fair to suppose that Mr Gye, in producing the Duke of Saxe-Coburg's *Santa Chiara* trusted somewhat to the position of the author, and the fact that he is the brother-in-law and cousin of our Queen. If he did so, results showed the usually astute manager to have been, for once, out in his reckoning. The public did not care a jot about *Santa Chiara*, either for its own sake or for its origin, and no more of them attended the performance than were required to make up the worst house of the season. Into the causes of this it would be interesting, though perhaps bootless, to enquire. Some amateurs, with a just knowledge of amateur capacity, may have argued with themselves that no one of their number, and a reigning Duke least of all, could write an opera worth hearing. Others, acquainted with the musical works of the Coburg family, may have formed conclusions leading to the same practical result; while others, possibly, may have brushed up their recollections of an earlier opera from the same source brought out 25 years ago at Her Majesty's Theatre under the then moribund management of Mr Lumley. *Casilda*—so the work was called—is said to have had a *succès de courtoisie*, and the critics of the day, not to be outdone, pleasantly remarked, "As the production of an amateur who makes that the amusement of his leisure moments which to master thoroughly demands the undivided attention of a life, it may be regarded with complacency, if not altogether with indulgence." *Casilda* was played twice, and then disappeared from the stage, and even from the frequented chambers of memory, till *Santa Chiara* came to remind us of its existence in the lumber-room. We will not disturb it there, but turn to its successor—a work which his Royal Highness was good enough to compose, during, or shortly before, 1854. Its first performance took place in October of that year; and in 1855 it was produced at the Grand Opera of Paris, where, like *Casilda* in London, it seems to have been received with courtesy. The Duke was grateful for permission to figure on so illustrious a stage, and bestowed orders, snuff-boxes, bracelets, and trinkets upon the manager and artists with a profusion which it would pain the Covent Garden people to hear described in full. But *Santa Chiara* did not keep a place before the public. Like the sister work it vanished, and we are utterly powerless to conceive any reason, apart from that already named, why Mr Gye thought fit to bring it again into the light of the lamps. To tell the simple, honest truth, *Santa Chiara*, its orchestration excepted, is a worthless thing. At this some may remonstrate with shocked voices, saying, "The composer is a Royal Duke, and criticism should remember the fact." True, the composer is a Royal Duke, and as such deserves respect. But when he puts aside the sceptre to wield the pen we know nothing of him as a Prince. He must take his chance with common folk, for there is a republic of art as well as of letters, and within its frontiers the only grades of rank are determined by ability. Regardless, therefore, of the distinguished origin of *Santa Chiara*, and judging it as though we had to deal with an opera by Brown, Jones, or Robinson, we say that it is worthless, and ought never to have found a place on the Covent Garden stage.

The libretto, written by M. Gustave Oppelt upon another by Mdme Birch-Pfeiffer, is unfortunate in its subject. Nothing can be conceived more wanting in moral purport. It introduces us at the outset into an atmosphere of villany, and keeps us there with but an occasional breath of purer air, all to no purpose, unless to convey the trite lesson that a murderer may come to a bad end. In the first act we witness the attempt of the Czar's daughter Alexis to poison his wife, Charlotte of Austria, after heaping upon her all possible humiliation. The attempt fails because the Prince's physician substitutes a sleeping draught for the death potion, and we, who are in the secret, discern that there is yet hope for Victor de St Auban, a young Frenchman who loves the Princess, and is loved by her in return. The second act shows us the funeral rites performed over the supposed dead body. But Charlotte is not buried alive. A worthy archimandrite so arranges that, while the Court is busy with religious duties, the Princess is carried off, leaving an empty coffin for the mourners to bewail. In the third act Charlotte has become the idol of Italian peasants, to whom she is known for her goodness as *Santa Chiara*. Both Alexis and St Auban soon appear on this new scene. The amiable Prince, having attempted his father's life, is flying from justice, represented by the young Frenchman and other agents of the Czar. St Auban and *Santa Chiara* meet, to the astonishment of the lover, who believes her dead; and just then Alexis enters. The two men prepare to fight, but the apparition of the Princess so terrifies her husband that he stabs himself. What follows is indicated when *Santa Chiara* falls into

the Frenchman's arms. Upon this story we shall waste no words. It is morbid and unhealthy in the extreme, without a single redeeming feature. As for the funeral act, its ghastliness is an offence, and not even a tolerant, good-natured English audience could refrain from expressions of displeasure. Our comments upon the music must be equally brief. It is hopelessly dull from beginning to end, and has not even the merit of a good imitation. All that the Duke says is his own, but, unhappily, never worth the saying, and the opera streams on without exciting the faintest musical interest, much less showing any of the high qualities which alone are able to justify such a work before the public. Taking the opera altogether, our astonishment at its production is unbounded, and every amateur who witnessed the performance on Saturday night will join us in counselling Mr Gye to adopt, in future, a different standard of choice. Even the reputation of the Royal Italian Opera could not survive many such mistakes.

The performance did little to make amends for the character of the work. The scenic effects were as good as usual at this house, while M. Capoul as St Auban, Signor Cotogni as Alexis, Mdle Smerschi as Bertha (a favourite attendant), and Mdle D'Angeri as the heroine, exerted themselves strenuously. But nothing could save the opera. The *claque* applauded, but the hisses of a portion of the audience proper spoke the feeling of the majority, who sat in solemn silence.—*Daily Telegraph*, July 2nd.

## BERLIN.

(From a Correspondent.)

The Royal Operahouse closed on the 23rd June. From the 1st September, 1876, up to that date, there were 219 operative performances. This number does not include a morning performance of Grisar's opera, *Bon Soir, Sig. Pantalon*, but it does include the plays with music, such as *Struensee*, *Preziosa*, *A Midsummer Night's Dream*, *Manfred*, &c. The performances were furnished by 47 works of 20 composers. The novelties were: *Die Folkunger*, 5 acts, Kretschmer; *Der Widerspänstigen Zähmung*, 4 acts, Götz; *Genoveva*, 4 acts, Robert Schumann; and *Der König hat's gesagt (Le Roi l'a dit)*, 3 acts, Delibes. The following is the respective number of times the different operas were represented:—12 times: *Lohengrin*. 10 times: *Der Widerspänstigen Zähmung*, *Tannhäuser*, *Il Trovatore*. 9 times: *Der Freischütz*, *Faust*. 8 times: *La Fille du Regiment*, *Fidelio*, *Das Goldene Kreuz*. 7 times: *Le Nozze di Figaro*, *Guillaume Tell*. 6 times: *Der Fliegende Holländer*, *Die Folkunger*, *Le Prophète*. 5 times: *Die Maccabäer*, *Le Domino Noir*, *Genoveva*, *Die lustigen Weiber von Windsor*, *Don Juan*, *Die Zauberflöte*, *Les Huguenots*, *Die Meistersinger von Nürnberg*. 4 times: *Iphigénie en Tauride*, *La Muette*. 3 times: *Fernando Cortez*, *Mignon*, *Cesario*, *Le Roi l'a dit*, *Euryanthe*, *Joseph en Egypte*, *Hamlet*, *L'Africaine*, *Stradella*, *Le Postillon de Longjumeau*, *Martha*, *La Dame Blanche*. Twice: *Armide*, *Rienzi*, *Aida*, *Tristan und Isolde*, *Le Porteur d'Eau*, *Oberon*, *La Juive*, *Bon Soir, Sig. Pantalon*. Once: *Jessonda*. The order of the composers ranged according to the number of performances is: R. Wagner, 37 performances, with 6 works; Mozart, 17, with 3; Meyerbeer, 15, with 4; Weber, 14, with 3; Verdi, 12, with 2; Auber, 10, with 3; Götz, 10, with 1; Gounod, 9, with 1; Beethoven, Brüll, and Donizetti, 8, with 1; Rossini, 7, with 1; Gluck, and Thomas, 6, with 2; Kretschmer, 6, with 1; Flotow, 6, with 2; Rubinstein, Schumann, and Nicolai, 5, with 1; Spontini, Adam, Delibes, Taubert, Méhul, and Boieldieu, 3, with 1; Grisar, Halévy, and Cherubini, 2, with 1; and Spohr, 1 with 1.

## JULY.\*

The rose said to the swallow  
One bright day in July,  
Thy flight I long to follow,  
Would I had wings to fly.  
But tell me, summer bird,  
What hast thou seen and heard;  
In wandering hast thou found  
That bright and hallowed ground  
Where sorrow dwelleth not?  
Tell me of that fair spot,  
That dell of calm repose,  
Where dieth not the rose,  
Where tear-drops never flow.  
Oh! speak, I long to know.

Then sadly spake the swallow:  
The spot I've tried to trace,  
And searched till I am weary,  
But cannot find the place.  
Yet far and wide I've flown,  
To haunts by you unknown,  
And tried my best to find  
One quite contented mind,  
One that hath felt no pain;  
The quest has been in vain.  
You will be grieved to know  
Each heart hath its own woe;  
But all is for the best,  
This world is not their rest.

\* Copyright.

S. P. HOWELL.



## RICHARD WAGNER'S TOILET AT HOME.\*

The piquant feuilleton concerning Richard Wagner, which I informed you would shortly appear, was published on Saturday in the *Neue freie Presse*. Spitzer, the well-known author of the *Wiener Spaziergänge*, has thoroughly worked out the materials at his command, and not let slip so favourable an opportunity for displaying, under Bengal fire, Wagner's character from a perfectly new point of view. In the preface to some articles which he entitles *Censuren*, and which, by the way, are utter failures, Wagner says: "But my object in this collection is something more serious than to write books; I am desirous of rendering an account of myself to my friends, so that they may be enlightened with regard to much that is difficult to be understood in me." Spitzer desires to assist the composer in carrying out the above notion, and, perhaps, the fact of some one else besides himself devoting his energies to the task, which the composer considers so exceedingly serious, of contributing to our enlightenment respecting him, may get over the objectionable circumstance of the public's seeing the composer only in the light in which he considers it advisable to be seen. Painters and sculptors have idealised away from his head all the mean and ugly traits which force themselves upon the spectator at the first glance; his partisans, too, have surrounded Wagner, the man, with a nimbus, which encircles him with a brilliancy rendering him unrecognisable; and though anyone who can read may discover his real character in his writings, the master has protected the products of his mind, as Wotan protects his daughter, the Walkyre, with a "flickering glow" of wearisomeness, verbal inflation, and obscurity of thought, against the reader "der frech es wagte, dem freislichen Felsen zu nahen."

Wagner, in pink satin drawers, white satin jacket, richly padded pink satin dressing-gown, with a satin sash, five ells long! Who would have believed it possible!—Spitzer takes his "materials" from a collection of sixteen letters written by Wagner. He calls his article "Letters from Richard Wagner to a Dressmaker." Nothing can be happier than the motto which heads the article, "Wie gleicht er dem Weibe!"† (*Walküre*, Act I., Hunding). Spitzer says, "In a catalogue lately published by a dealer in autographs of a highly interesting collection of original musical manuscripts, I found offered, for sale, sixteen letters 'of a peculiar nature' written by Richard Wagner in the years 1865-1868." I am in a position to supplement what Spitzer tells us. The well-known composer, K., in Vienna, a zealous collector of and dealer in many things, especially coins and musical manuscripts, came into possession, heaven knows how, of these sixteen letters from Wagner, to which were added three or four letters of similar purport from the pen of Mme Kosima. In his catalogue, which was distributed a fortnight since, and comprised manuscripts of Haydn, Mozart, Beethoven, Schubert, &c., the following notice appeared towards the end: "*Wagner Richard*: 16 Letters, mostly from Lucerne in Switzerland, with some from Munich and its environs, dating from the years 1865-1868, and one of the year 1864, from Penzing (near Vienna)—all these letters are of a peculiar nature—with 9 interesting documents extra, relating to them." "The somewhat high price demanded for these letters," as Spitzer tells us further on: "slightly diminished my wish to purchase them, though it greatly increased my curiosity, and, as the latter was luckily shared by the editor of the *Neue freie Presse*, I was soon enabled to buy the letters and publish them for the amusement of the numerous readers of the paper." This piece of information, also, I can amplify. The letters were purchased by a private person for 100 florins, and passed from him into the hands of Herr Spitzer; unless, as is more probable, they were bought for Herr Spitzer at first.

But I will no longer keep your readers in ignorance as to the contents of the letters, and you may as well have two or three printed. All the others turn on the same subject, and mostly contain fresh orders.

Dear Miss Bertha,—I am sorry to say that I cannot let you have anything this week, for matters are not going on at all as I could wish, and I shall have probably to be up and stirring to look after my affairs in other places myself. But do not be under any ap-

prehension. Believe me that I am most desirous of fully satisfying and recompensing you, the very instant it is possible, for your patience. On this you may rely. Respectfully your obedient

RICHARD WAGNER.

Penzing, 22nd March, 1864.

This was succeeded soon afterwards by the following from Starnberg:—

When I saw you last May in Vienna, you expressed a wish to receive further orders from me.

I feel myself still under obligation to you; furthermore, you are acquainted with the models which I use for my house clothes, &c., and it is difficult to find here a good stock of materials from which to choose; besides, I prefer having some one to supply me. If, therefore, you like to furnish me permanently for the future with what I want, I am contented; only I should desire both for this, as well as for all you may lay out, as the latter cannot be calculated in advance, an annual account, which I should always settle at the end of the year. If you can comply with my wishes, I would at once let you have some orders. In this case, I should feel much obliged by your giving me the information I require about the following things:—

1. Can you obtain at Szontag's a good heavy satin, of the light brown colour I enclose?
2. Likewise of the dark pink?
3. Can a good quality of the enclosed light pink be had for from 4 to 5 florins?
4. The same for the blue, only I should like it lighter; by no means darker.
5. Has Szontag a sufficient stock of the new red or crimson coloured heavy satin, with which you lined my white dressing gown (with the flowered pattern)?
6. Have you still any of the dark yellow, of which we made the curtains for the little tables?

Please let me have proper patterns, in small pieces, of these 6 colours and fabrics, and, at the same time, be kind enough to inform me whether you can entertain my proposal. I should like you to do so, because such a plan is the most convenient for me, and its adoption would enable me to give you constant employment.

I trust you have still the patterns for the cut of my clothes.

In expectation of your answer, I remain respectfully your obedient

RICHARD WAGNER.

For the present: Starnberg near Munich.

P.S.—Do not confound No. 2, the dark pink, with the old violet pink, which is not what I mean, but real pink, only very dark and fiery.

(To be continued.)

To F. C. Barnard, Esq.



DEAR SIR,—It is not in France alone that the financial year just past has proved less satisfactory than the year preceding for the theatres. In Germany there has been a diminution of 10 per cent. in the receipts of the Society of Dramatic Authors and Composers, the returns being 98,000 and 108,000 marks respectively. Mark, when marks are spoken of, "respectively," something more is expected—if only "k" in lieu of "c"—as, per example, a hard Kaiser in lieu of a soft Cæsar. "Sieze her" does not hit it; so keep your pun for another occasion. Thine, with reverence not easy to define in a crucial sense,

BARBAGRIGLIA.

MARSEILLES.—Mdlle Jenny Howe has been singing here.

DIEPPE.—A theatre has been opened connected with the Casino.

GHEENT.—A grand Musical Festival, under the direction of M. Waelput, will shortly be given here.

VIENNA.—The Komische-Oper has been knocked down for 600,000 florins to the Town Enlargement Board, and will probably be razed to the ground.

VENICE.—The Fenice will not be opened this year, in consequence of a great many persons having refused to rent the boxes hitherto occupied by them.

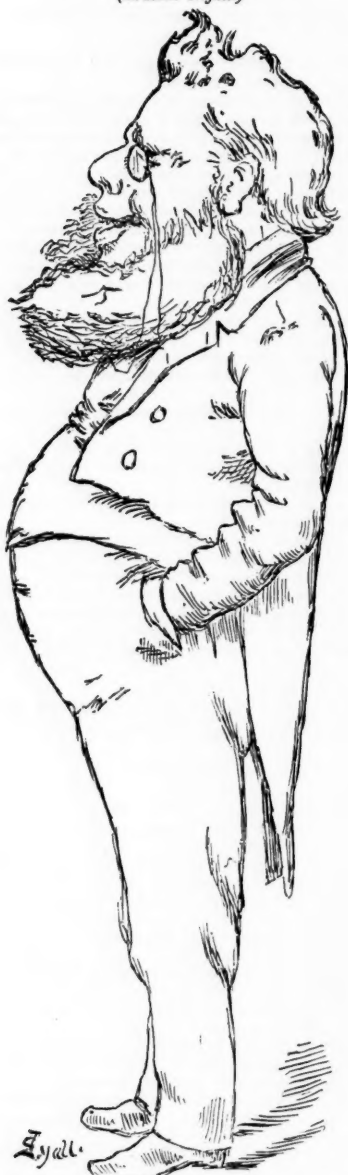
CARLSRUHE.—A fine Concert Room capable of accommodating more than 5,000 persons has been opened. It is a great deal larger than the Gürzenich, Cologne, or the Musikvereinsaal, Vienna.

\* From the Berlin *Echo*.

† "How like the woman."

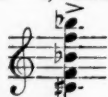
## Portraits.

No. 2.  
NEW LAMPS FOR OLD.  
(Arabian Nights.)



DR W.—E.—Well, G—z, we have had some new lamps.  
PROFESSOR G—z.—Yes—but I think the old lamps give purer light. Phil—the Elder has made the same mistake—as W. G. C—s must own. “A. C.” of the “Pops,” himself, should mind what he’s about.

DR W.—E.—And A. M—s, with his *Mazepa*.



PROFESSOR G—z.—Oh! oh! oh!  
DR W.—E.—Ah! ah! ah!

## RICHARD WAGNER TESTIMONIAL.

### COMMITTEE.

Lord LINDSAY, M.P.  
Dr W. POLE, F.R.S.  
Hon. RICHARD GROSVENOR.  
Mr GEORGE CRITCHETT.

Rev. H. R. HAWES.  
Dr F. HUEFFER.  
Mr J. S. BERGHEIM.  
Mr EDWARD DANNREUTHER.

A TESTIMONIAL of Regard in commemoration of his Visit to England will be presented to Herr WAGNER. The Committee appeal to all his English friends and admirers to join in it. All contributions will be duly acknowledged in the *Times*. Cheques to be made out to the Honorary Treasurer, Hon. RICHARD GROSVENOR, 12, Orme Square, W., and crossed “The Wagner Testimonial Fund—Messrs Drummond.”

### TO CORRESPONDENTS.

ERRATUM.—In the notice of Mme Sainton’s Concert at the Royal Academy of music, inserted in the *Musical World* of June 6th, for “Miss Howe” read “Miss Hoare” sang “Rejoice greatly.”

TO ADVERTISERS.—The Office of the *MUSICAL WORLD* is at Messrs DUNCAN DAVISON & Co.’s, 244, Regent Street, corner of Little Argyl Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, JULY 7, 1877.

### SALZBURG MUSICAL FESTIVAL.

AT the “Ovation,” which will form part of the second day’s proceedings (18th July), on the Kapuzinerberg, before the Pavillion, in which, as we know, Mozart concluded *Die Zauberflöte*, one of the pieces performed will be a Hymn for mixed chorus, with reed-band accompaniment. The words of the Hymn are by Dr Märzroth, and the music by the *Capellmeister*, Herr Max von Weinzierl. Actuated by reverence for the great composer, the Baroness Bertha Schwarz has adorned the little garden round the Pavillion with a bust of him, the principal events in connection with the production of *Die Zauberflöte* being recorded on the pedestal. There has been a very lively demand for places, so that nearly all the seats at twenty florins and nearly all those at five are taken. There is still, however, a tolerably large number left of places at fifteen and ten florins for all three concerts. They may be procured of Herr Karl Haalinger, Vienna (No. 19, Graben), and of Herr Karl Spangler and Herr Heinrich Dieter, here. In order to spare visitors all trouble as to apartments, the Apartments Committee (*Wohnungs-Comité*), with Herr Scheible, the Vice-Burgomaster, at its head, will pay due attention to all questions and directions regarding apartments during the festival, provided the questions and directions are forwarded early enough. Finally, intending visitors are again reminded that return tickets, available for a fortnight, are issued at the reduction of a third by the following railways:—The Empress Elizabeth, West; the Crown Prince Rudolph; the Franz Joseph; the Bohemian, West; the Austrian State; and the South.

HER MAJESTY’S THEATRE.—On Thursday night one of the finest performances of *Lohengrin* ever heard was given under the direction of Sir Michael Costa. Wagner himself would have gone into ecstasies with Christine Nilsson’s Elsa, and would have been more than satisfied with the *Lohengrin* of Signor Fancelli. The other leading parts were sustained by Mme Marie Roze, Herr Rokitanaky, and Signor Galassi. More in our next.

M. FRANCIS PLANTE, the acknowledged chief of French pianists, played on Thursday afternoon at the French Embassy for a most worthy charity. About the charity it is not in our province to speak; but we have a right to express our entire acquiescence with all the praises that have been lavished on M. Planté by his compatriots. He is a great artist, in the truest acceptation of the phrase—a very great artist, indeed.



## OCCASIONAL NOTES.

AUBER composed 44 operas; Bellini, 10; Carafa, 34; Coccia, 37; Donizetti, 66; Halévy, 32, 4 of which have not been performed; Mercadante, 50, including some never performed; Meyerbeer, 15; Mozart, 20; Pacini, 115, including cantatas and oratorios; Lauro Rossi, 29; Rossini, 39; and Verdi, 27.

Mdlle LOUISE BERTIN, who died not long since, was very nearly setting *La Dame blanche*. According to the *Gaulois*, the facts are as follow. As Scribe was going with the manuscript to the Salle Favart, without having any notion to what musician the management intended entrusting his libretto, he met M. Armand Bertin, editor of *Les Débats*. "What have you under your arm?" asked the journalist. "A manuscript, I suppose?" "You are not mistaken; it is the libretto of a three-act opera." "What is the title?" "*La Dame d'Avenel*." "Have you a composer?" Scribe smelt a rat. Bertin was going to suggest his daughter. But Scribe had only a very limited amount of confidence in the lady. On the other hand, it was dangerous to offend the autocrat of so influential a journal as *Les Débats*. "I am deeply sorry," he replied, not without a little hesitation, "but I am bound to—" "To whom?" "To Boieldieu." With these words, the two speakers parted. But Scribe did not pursue his road to the theatre. He hurried off to Boieldieu's. "My dear fellow," he exclaimed, rushing in like a madman," look at this immediately, and, should M. Bertin ask whether you are going to compose the music, as I have asserted, do not give a negative answer, I beg of you. If you do, I am undone, ruined." At this moment, there was a ring at the composer's door. It was the proprietor of *Les Débats*. He had not lost a minute in coming to test the truth of Scribe's allegation. Boieldieu gravely informed his visitor that it was he who was going to set the book. And thus it came to pass that Mdlle Bertin did not compose music for *La Dame blanche*.

A MUCH vexed question has at length been definitively settled in Germany. The real composer of the famous German Christmas Carol: "Stille Nacht, heilige Nacht," long supposed to be Michael Haydn, the brother of Joseph, has at last been discovered by Herr Ludwig Erk, the indefatigable labourer in the field of research connected with folk's song. Not only has the composer been discovered, but the writer of the words as well. The name of the latter was Josef Mohr; that of the former, Franz Gruber. In 1818 Mohr was assistant priest at Obendorf, near Salzburg, and died as priest at Wagram, in 1848. Franz Gruber was born on the 26th November, 1787, at Hochburg, Austria. It was on Christmas Eve, 1818, that, in the Schoolhouse at Armsdorf, near Obendorf, the well-known song was heard for the first time. Gruber died as organist at Hallein, 1863.

"INDIA without elephants is as bad as Africa without dromedaries, or Siberia without white bears!" said, in dire distress, M. Halanzier, manager of the Opera in Paris, who wanted to introduce elephants in *Le Roi de Lahore*. At one time, he thought of dressing up horses, supplying them with tusks and an indiarubber snout. Horses were procured from the Cirque Franconi, and everything was going on swimmingly, when the plan had to be abandoned. The horses began to neigh, and neighing elephants were more calculated to injure than assist the new work. What chance would *Le Roi de Lahore* have had with a Parisian audience whose risible faculties had been excited by the phenomenon of neighing elephants?

FROM the manuscript of the yet unpublished second edition of Sig. G. Paloschi's *Annuario Musicale*, we learn that Mozart entered on the career of dramatic composer when he was 12 years old; and Weber and Carafa, when they were 14. When Galuppi and Zingarelli had their first opera performed, they were 16; Generali, Pacini, Petrella, Lauro Rossi, and Cagnoni, 17; Giuseppe Mosca, Rossini, and Luigi Ricci, 18; Boieldieu, Handel, Méhul, Cherubini, Salieri, and Donizetti, 20; Alessandro Scarlatti, Paër, Raimondi, Meyerbeer, Lortzing, and Ponchielli, 21; Paisiello, Luigi Mosca, Spontini, Conti, Bellini, Marschner, Pedrotti, De Giosa, and Gomez, 22; Jommelli, Sarti, Cimarosa, Morlacchi, Pavesi, Coppola, Balfe, Wagner, and Rubinstein, 23; Pergolesi, Hasse, Sacchini, Grétry, Orlando, Hérold, Mercadante, and Marchetti, 24; Graun, Portogallo, Leo, Coccia, and Benedict, 25;

Piccinni, Adam, Federico Ricci, Ambroise Thomas, and Verdi, 26; Flotow, 27; Gluck and Halévy, 28; Monsigny, Gossec, Lesueur, and Auber, 30; Mayr, 31; Philidor, Anfossi, and Gounod, 33; Lulli, 39; Félicien David, 41; Tritto, 45; and Rameau, 50. (Meanwhile, how about Macfarren?—D. P.)

ACCORDING to the report of the Société des Auteurs et Compositeurs Dramatiques, the following were the receipts of the Paris lyrical theatres for the financial year extending from the 1st April, 1876, to the 31st March, 1877: Grand Opéra, 3,189,277 francs; Opéra-Comique, 904,153; Théâtre-Lyrique, 1,140,161; Renaissance, 832,376; Bouffes-Parisiens, 428,437; Théâtre-Taitbout, 93,961. No returns are made for the Théâtre Italien. Compared with the receipts for the preceding financial year, from the 1st April, 1875, to the 31st March, 1876, these figures show a falling off thus distributed: Grand-Opéra, 462,037 francs; Opéra-Comique, 6,053; Théâtre-Lyrique, 283,465. At the Renaissance there was an excess of 109,896 francs, and one of 90,693 at the Folies-Dramatiques. It must be observed, however, that last summer the Opéra-Comique was closed for three months, and for only two the summer previous; that there can be no parallel between the Théâtre-Lyrique and the Gaité, where the fairy spectacles realised receipts corresponding to the enormous sums laid out upon their production; and that, if the receipts of the Grand-Opéra have diminished, the average returns for each performance remains 18,000 francs, which, it must be admitted, is a satisfactory result. The diminution of about 725,000 francs in the receipts of the other theatres of Paris is in no way inexplicable or alarming. The authors' rights for the same period were, in Paris, 1,710,000 francs; in the country, 580,700, showing a decrease of 64,000 for the financial year.

A CONTRIBUTOR to *L'Indépendance belge* gives the following details concerning the libretto of *La Esmeralda*, which Victor Hugo wrote expressly for Mdlle Bertin:—

"In 1827, a work entitled *Le Loup-Garou*, music by Mdlle Louise Bertin, words by Scribe and Mazères, was performed at the Opéra-Comique. It contained some pleasing romances. In 1831, Mdlle Bertin brought out at the Italiens a three-act *Faust*, somewhat mystic and, it is said, religious rather than dramatic. One day Victor Hugo was favoured with a visit by M. Bertin, Senr., portly and superb, as he lives in the marvellous canvas painted by Ingres. 'I have come,' said M. Bertin, addressing the poet, 'to ask a great favour.' Fancy M. Bertin, the all-powerful, asking a favour, when from the sanctuary of the office in the Rue des Prêtres-Saint-Germain-l'Auxerrois, he and the *Journal des Débats* had obliged Charles X. to capitulate! M. Bertin proceeded to explain that his daughter, Louise, rendered almost helpless by a cruel disorder, consoled herself with poetry and art for the sad realities of life. He added that her great wish, her one dream, was an opera taken from *Notre-Dame de Paris*. 'Can you let me have a libretto?' said he. 'Rossini and Meyerbeer have made the same request, and I refused them,' replied Victor Hugo; 'but I shall be happy to please you. Mdlle Bertin shall have a libretto taken by me from *Notre-Dame de Paris*.' Such was the origin of *La Esmeralda*, with words by Victor Hugo, and music by Mdlle Louise Bertin.

"Some days after the news of this art-partnership had been published in the papers, Meyerbeer, meeting Victor Hugo, said: 'It will not be a success! Ah, if I had only had that book! Are you aware you have made Mdlle Bertin a present of five hundred thousand francs?' Mdlle Bertin's *Esmeralda* is no contemptible performance, but there was something colossal in the subject which naturally overwhelmed a woman's powers."

ALEXANDRA PALACE.—The third "classical concert" is to be given to-day, under the conduct of Mr Weist Hill, our distinguished English violinist, who is labouring hard, and with success in proportion, to make good music hold its own on the hill of Muswell, as it has long done in an opposite direction. Mr Weist Hill is just the sort of man for the situation. He loves music, and music loves him—or else the splendid performance, a month ago, of Sterndale Bennett's ineffably beautiful *Naiads* counts for nothing.

MERSEBURG.—Herr David Hermann Engel, organist at the Cathedral, died a short time since. He enjoyed a high reputation as an executant, a composer, and a writer. He was the author of the admirable treatise, *Zur Geschichte der Orgelbaukunst* (*A Contribution to the History of Organ-Building*).

## Still Another Crisis.



DR GRIEF.—Old fellow! this is too bad. I have cured you of Raff and Rubinstein, and warned you about Liszt.

MR SIDEY HAM.—They said 'twas for my good.

DR GRIEF.—Thou hast fed upon corpse. I know it by the symptoms.

MR SIDEY HAM.—Only on sham corpse—only on *Santa Chiara*.

DR GRIEF.—*Heu cauda!* A cure is now inconceivable. Ham! thou must be sliced!

MR SIDEY HAM.—Oh no! You told me to go in for simples—

DR GRIEF.—Lodomy and calamy—"two simples" of proved efficacy; not *Casilda* and *Santa Chiara*.

MR SIDEY HAM.—What shall I do?

DR GRIEF.—Remain in bed for a month, and take this draught.

MR SIDEY HAM (*swallows draught*).—Oh! It's worse than *Chiara*!

DR GRIEF.—Better than *Casilda*. Go sleep, Ham; I'll wake you at the end of the month—

MR SIDEY HAM.—Slice me not, oh Dr Grief! (*Falls asleep.*)

## CONCERTS VARIOUS.

HERR CARL BOHRER, from the Royal Opera, Dresden and Stuttgart, gave a morning concert at 24, Westbourne Park, on Saturday, the 30th of June. There was a select and appreciative audience and an interesting programme. The concert began with C. Oberthür's Trio for violin, violoncello, and harp, a composition of decided merit, which was excellently played by Herr Jos. Ludwig, M. Albert, and the composer. Mme Zimeri, who sang Meyerbeer's "Nobil Signor" and a song by Gumbert with taste and expression, met with a flattering reception. Mdle Camponi had to repeat a song by Hölzel, and Mme Belval, "My Mother's Song" (Ganz). Signor Urio gave Donizetti's "Una Virgin" and a new song by Herr Bohrer, "Un giorno d'estate" (encored). Mr Leigh and Mr R. H. Dalton, both pupils of Herr Bohrer, were also heard to advantage, the former in a song by David, the latter in the Romance from Wagner's *Tannhäuser*, and a *cavatina* by Donizetti (encored). The concert-giver himself was greatly applauded for his rendering of Mozart's "Non più andrai" and Schubert's "Der Wanderer." Being "encored" in the latter, he gave a spirited "Bacchanale," the composition of Lord Henry Somerset. The instrumental pieces were a Grand Galop de Concert, by Ganz, played by the composer (encored); a violin solo, played by Herr Ludwig; and a violoncello solo, played by M. Albert. The conductors were Signor Predazzi, Mr Ganz, Mr Oberthür, and Herr Lehmeier.

Mr Frederick Chatterton gave an interesting harp recital at Willis's Rooms, on Thursday afternoon, June 28th, taking advantage of the occasion to introduce to public notice several of his own advanced pupils. The principal event of the afternoon was, in fact, the performance of a march for ten harps, by Mr Chatterton, played admirably by lady pupils (amateurs) of the talented composer, and loudly re-demanded. Miss Mary Chatterton and Miss Ada Clark each contributed a harp solo to the programme, and the first named also joined Mr Chatterton in a duet for two harps on airs from *Norma*. Mr Chatterton chose for his solo a fantasia of his own composition on themes from *Robert le Diable*, and, being encored, played a selection of Irish airs. He was assisted in the vocal parts of the programme by Miss Helen D'Alton, who received a well-deserved encore for "When you and I were young," and Miss Pattie Laverne, who gained another for her charming rendering of the ballad, "Little Nannie." Miss Venu Roy and Mme Julia Woolf also took part in the concert. Mr George Forbes conducted. —F. J.

MR HENRY LESLIE'S CHOIR (*A hurried sketch*).—Extra concert. The director's benefit. Full rooms; enthusiastic audience; no encores, but frequent re-calls to receive well-deserved applause. The audience seemed bent upon hearing again "The Bells of St Michael's Tower," by Sir R. P. Stewart, but Mr Leslie appealed to their forbearance, pointing to what they had still to do. Mme Patey, owing to hoarseness (which would not have been discerned in her singing), was allowed to leave when she had sung Mr Leslie's new song, "The spreading oak," Miss Robertson singing a song of Sterndale Bennett's, in place of the trio of Mr Leslie's at the end. "The Lord is a man of war" (Santley, Henschel), a splendid example of perfect vocalisation, both singers in full command of unsurpassed powers, each trying to do their very best; noble emulation. The choir had many opportunities of showing their state of perfection, not only in excerpts from the facile pen of the conductor and many others, but also in the motet for double choir, "Sing ye to the Lord," of John Sebastian Bach, which seemed to give as much pleasure to those who sang as to those who listened. At the conclusion the choir sang "God save the Queen," and Mr Leslie received an ovation that must not only be gratifying to him for past exertions, but also an incentive to further labours. DILETTANTE.

## UNCHANGING LOVE.\*

The flowers all saluted her,  
As she amongst them press'd;  
They bade her note the pillager,  
Destroying each fair breast.  
"Thy lover's false," they said, "beware  
The canker's pois'nous sting."  
But to their words she gave no care,  
And thus did blithely sing—  
"My love is true as yon bright sun  
Keeps in its path above;  
Hepledg'd me, when my heart was won,  
His never-changing love."

The stars peep'd out from night's dark  
Whilst she her love did wait; [veil,  
And sweetly sang the nightingale  
A love-song to his mate.  
But soon the clouds began to low'r,  
And winds fell whispering,  
"Thy lover's false"; but in her bow'r  
The maid did blithely sing—  
"My love is true as yon pole star,  
Fix'd in the heav'n above;  
Nor place nor time can ever mar  
His true, unchanging love."

PENCERDD GWFFYN.

July 2nd, 1877.

\* Copyright.

VALLADOLID.—The Teatro Calderon re-opened with *Les Huguenots*. Signor Stagno was Raoul.

DESSAU.—Herr W. Stöbel, formerly organist at the church of Peter and Paul, Moscow, died here a short time ago.

HALLE.—Herr Robert Franz, the well-known *Lieder* composer, has resigned his post as professor of singing at the Academy in consequence of deafness.

COPENHAGEN.—Some Italian operatic artists, headed by Mad. Trebelli and Herr Behrens, will sing during the summer in the Tivoli Concert Room.

STOCKHOLM.—A new opera, *Wikingarne*, by M. J. Hallström, composer of *The Mountain King's Daughter*, was to be produced on the Crown Prince's birthday. *Faust* is in rehearsal. Mad. Grabow, who sang a year ago, at the Grand-Opéra, Paris, will sustain the part of Marguerite.

DORDRECHT.—The Second Musical Festival of the Netherlands, recently celebrated here, was a brilliant success. The first day's programme contained two Cantatas for soloists, chorus, and orchestra, *Le Hollandais volant*, by M. Richard Hol, and *Der Feenschleier*, by Herr G. A. Heinze. The pieces on the second day were M. F. A. Gevaert's *Van Artevelde*; a Pianoforte Concerto, written by M. L. Brassin, and played by a pupil of his, M. Kwaast; and a Violin Concerto, by M. W. Kes, a former pupil in the School of Music, established by the King of Holland in Brussels.

## THE STOLEN SYMPHONY:

A REMINISCENCE OF AUGUST CONRADI.

BY FERDINAND GUMBERT.\*

(Concluded from page 410.)

Hereupon, in co-operation with Conradi, I drew up the notice which caused the explosion in Vienna. The reader must know Vienna and the Viennese to have a notion of the excitement produced when the following declaration appeared on the 10th September, 1846, in No. 109 of the *Wiener Musikzeitung* :—

*How Herr Conrad L. endeavoured to mystify the whole Public of Vienna, by the public Performance of some one else's Symphony.*

Herr Conrad L. has had the unexampled audacity to have performed under his name, in the Theater an der Wien, a Symphony, No. 4, A minor, which I composed, and to which I affixed the motto: "Wer nie sein Brod mit Thränen ass." This is a positive fact. Directly I heard of the transaction through the Viennese papers, I wrote to Dr August Schmidt, a gentleman with whom I am personally unacquainted, but who had been described to me as a man of honour. At the same time, I enclosed the initial motives of the four movements of the Symphony. Dr Schmidt had these motives laid before the *Capellmeister*, Herr Suppé, who conducted the Symphony the evening it was performed, and Herr Suppé at once affirmed them to be those of the Symphony (L.'s Symphony), which he had conducted. So gross a violation of the rights of intellectual property, and such a barefaced fraud upon the public never before came under my knowledge. During the time of our acquaintanceship, Herr C. L. borrowed from me a large number of compositions, songs, quartets, overtures, and symphonies, invariably under the pretext that: he considered them so good that he wished to play them through at home in order to render himself thoroughly acquainted with them. I readily and without a thought gave him what he asked; I frequently remarked, however, that, on being returned, my scores contained numerous pencil-marks, as though some one had copied them out, and evidently marked the passages to which he had come.† Moreover, when Herr L. returned my scores, which were merely stitched together in sheets at the time I lent them, they were always bound in pasteboard, while the title-page (on which I always wrote my own name, the name of the work, and the dates of my beginning and completing the latter), was invariably, strange to say, carefully pasted to the inside of the cover. At that period, I did not, in my carelessness, pay any attention to the fact, but, at present, I suspect, not without reason, that even then Herr L. passed off my labours as his own. With works of the symphony class, such a course of action is very easy, for who hears anything in Germany of the symphonies of a young German musician? Herr Möser, the Musical-Director, was kind enough to have one of my symphonies performed in his class, to gratify me and to exercise his pupils; but I have never been fortunate enough to get any of them performed in public; it was reserved for Herr L. to do this, and in so far I am bound to be grateful towards him. Only he should not have had the audacity to wish to deck himself out in others' feathers—how could such a mystification remain undiscovered in a large capital like Vienna!

Herr Conrad L., too, is himself inwardly more conscious than anyone else that I am too well acquainted with his musical capabilities not to be aware he could never write a composition of any importance, not even a symphony. Should it be required, I am ready at any moment to send my original score (as I worked it out—not a fair copy) to Vienna.‡ As regards my musical capabilities, the celebrated pianist, Franz Liszt—now in Vienna—

\* From the *Neue Berliner Musikzeitung*.

† Herr L. attempted the same manœuvre here, also, but was not so successful as in Berlin. Here, too, he had an oratorio, which had been lent him, copied without the knowledge of the composer. But his plan was frustrated, by the composer's being informed of what he had done, and claiming his property back. Herr L., however, does not merely have other persons' compositions copied, he borrows the scores of well-known composers to look through, and then circulates them further as he chooses. Proofs of this are in my hands.

A. S. (AUGUST SCHMIDT.)

‡ We beg Herr Conradi to do this without delay, and are confident that, prompted by his good feeling, Herr Pokorny, the manager, will, in order to save a young composer's honour, have the work performed under the name of its real author.

A. S.

is in a position to speak; he himself, too, personally looked through a second symphony by me (that in D minor).\*

I call upon Herr L. publicly to acknowledge that the symphony in A minor, with the motto: "Wer nie sein Brod mit Thränen ass, &c.," performed in the Theater an der Wien is not his symphony, but one he borrowed of me—that it is my work.

Should Herr C. L. fail, in the course of a week to make this acknowledgment, agreeably to the truth, in the *Wiener Musikzeitung*, he will compel me to state what has really been his career, and to what extent he is entitled to speak upon musical matters. I have known him from his schoolboy days to the time of his going to Vienna, and I think he will gladly be spared the humiliation of such a narrative.

I most heartily thank the public of Vienna for the kind forbearance with which they received my work. I thank, also, the manager, Herr Pokorny; the conductor, Herr Suppé; and the band at the Theater an der Wien, for the care they bestowed on the performance of a young German musician's work, and I only deeply regret that I was not allowed to hear what I myself had written.

AUGUST CONRADI.

Berlin, the 3rd September, 1846.

After the lapse of only a few days, Dr Schmidt wrote me a letter, describing the colossal effect produced by the above. Unfortunately, I cannot give his exact words. Conradi asked me to lend him the letter that he might show it to his father and mother and to his friends. He kept it, and, after his decease, it was not to be found among his papers. Dr Schmidt said: "Conradi is the man of the day; let him come at once to Vienna and conduct his Symphony himself in the Theater an der Wien; everything is arranged." But I must be short. In Herr W., the *Commerzienrath*, at whose house we both gave lessons, Conradi found a true *Mecenas*, who gave him the money for his travelling expenses. On reaching Vienna, he conducted in person his Symphony, and achieved a triumph such as he had never dreamt possible. He who had involuntarily procured him this triumph, the Symphony-Thief, had long previously disappeared from the Austrian capital. That, under such exceedingly favourable circumstances, Conradi did not obtain what he had so often desired, the post of conductor in some theatre, arose solely and wholly—as I learned subsequently—from his peculiar disposition, which then, and repeatedly afterwards, caused him to let the proper moment slip by. Personally, too, he wanted refinement, both in dress and manner, or, in a word, a taking appearance and bearing, qualities which the Viennese do not like to miss in their favourites. The "Stolen Symphony" was, however, the real beginning of Conradi's career. His name became suddenly known; he easily obtained a place in the Stadttheater, Stettin; and music-publishers sought his co-operation. How it came to pass that, with his great natural gifts and thorough musical knowledge, he afterwards cultivated only the lightest kinds of music, that he wrote—and with a very prolific pen—only farce-music, dances, and pot-pourris, compositions which could not possibly afford him any artistic satisfaction, is a question not very easy to answer; but such unlooked-for phenomena often occur in the process of development through which an artist passes. It is perfectly certain that the mortification of seeing no attention paid to his more serious works—even after the affair of the Vienna Symphony—was what first drove Conradi in this direction. Subsequently he was dazzled by the pecuniary result obtained, thanks to his facility in writing with so little effort; and this state of things continued to the last. There are only two observations from Conradi's lips that supply a clue to what he thought on this head. The one dates from the time when he was conductor at the Wallner Theater, and used to compose the music for Kalisch's popular farces of the day. I once said to him: "By-the-by, do you ever think of your Symphonies? Do you never feel a wish to hear your A minor Symphony once again?" "Ah! old boy," he answered with a sigh, "those were pleasant dreams; but with my Symphonies I might have died of starvation, while now I live very respectably." The second observation I heard shortly before his death. He

\* I hereby certify that I have had the pleasure of knowing Herr August Conradi not only as a gifted composer and thorough musician, but as a man worthy respect. I further certify that, at Weimar, in January and February, 1841, he was my constant companion, and will answer for his word.

Vienna, the 8th September, 1846.

F. LISZT.



happened to speak in the presence of Herr Hugo Bock, the present publisher of this paper, about the "Stolen Symphony." Hereupon, Conradi remarked, with a sarcastic smile: "Aye, aye, my name has gone through some very peculiar phases. At first I was called Conradi, the symphony-composer; then, Conradi, the farce-composer; and now, Conradi, the pot-pourri-composer."

On the 26th May Conradi died, aged only fifty-two; on the 30th we took him to his last home. His coffin was covered with heaps of the most fragrant flowers. The officiating clergyman, in a speech as full of energy as of deep feeling, dwelt upon the good qualities of the Deceased, both as a man and as an artist. When he mentioned, among other things, the "Stolen Symphony," I gazed once more sorrowfully at the coffin, and said gently to myself: "Poor friend! these blooming garlands can no longer please you, and will soon be withered up; but the garland which was the first in your life, the garland offered you by a great and art-loving city, the garland given you for the 'Stolen Symphony,' is one which will never fade. That I was privileged to be instrumental in procuring it for you is something which affords me some little consolation at this parting hour. Farewell, August Conradi, repose in peace!"

Berlin, July, 1876.

(From "Punch.")

### Diary of my Ride to Khiva.

Communicated by Private Wire.—Thrilling Adventures.

My Khivan Karavan now consists of the Pig and Alphabet in the boot (beautiful sign for an old inn, "The Pig and Alphabet"), with the barrel-organ (which was instrumental in my escape from prison), the Gaoler's Daughter in rumble, the Sleigh-driver's Boy who has stuck to me from the commencement, and it grieves me to be unable to reward such fidelity by paying him his wages—but, after all, this only increases the obligation on my part; and, as I explained to him, "You see, my lad, I am so far from my native land." Then there's my new horse. It was the Governor of the prison's horse, or the horse of the Governor of the prison, or the horse of the prison's governor (*vide Little Peter's Primer. First Russian Exercises*).

A better or truer mare was never foaled.\* Lastly, there's my latest novelty, which accompanied me, in my pocket, from prison—*The Musical Mouse*.

Slight jealousy between the Learned Pig and the Musical Mouse. Whenever the Pig begins to practise with his letters (as he has to do every day), the Musical Mouse begins to whistle and sing, just to put him out, and make him wild. This annoys the Pig, who spells things wrong, and doesn't answer things properly. Consequently I am obliged to beat the Pig. Whereupon he grunts piteously, and spells out, "cuss that Mouse!" if I could only smooth matters over, and bring them together, it would be a fortune!

The Mouse is invaluable in tricks with cards, having been trained by the Gaoler, who used to cheat his prisoners—the old villain! The Mouse—I have christened him "*Ridiculus Musurus Bey*" (and "assisted by Herr Grüntz" will look well in the bill—if I can only bring them together!).

Night.—Halt of the caravan. Spent greater part of the night in teaching Pig the Shadow Dance from *Dinorah*, by moonlight.

Next Day.—Sun out. Blazing hot. Snow melting all round. Mountains of snow gradually becoming less and less in the distance, under the genial influence of the sun.

3.30 P.M.—Distant mountains melted. First view of Khiva. See distinctly the name over the gate. Gaoler's Daughter comes out of tent.

Strange to say, the Gaoler and his daughter had invariably paid their visits to my cell, either in what she romantically termed "the gloaming," or late at night, and as the small *dipkiss* (little tallow candles) didn't give much light, I had never really seen her by day. Now I do see her by day, I should say that her father must have been well over seventy and must have been married very early. I begin to regret the Unfair Circassian.

6 P.M.—Frost commencing. Snow mountains gradually being reduced. View of Khiva less and less. Dinner. Pig waiting. The Private Band (the Singing Mouse) in attendance. The party consists of self and the Gaoler's daughter. I am polite to her. Very. I hint that to prevent any scandal (scandal about my grandmother!) she had better return to her father, the Gaoler.

With tears in her eyes, she rises from her seat, and throwing her arms round my neck, exclaims, "O son of little overfed ones! Never!"

\* R. R. said precisely the same thing of former horse—killed with the ass by Private Electric Wire.—T. Q.

"Nay, my much-caressed moon-faced daughter of a blooming Turnkey in Asia," I reply, "just think of what the world will say."

"O sweetest little son of much-pampered parents, I care not for the world! I am yours—for ever!"

"You are! You are!" I returned (for it was no sort of use having a row about a difference of opinion).

"And O well-rounded and sleekly-combed-and-parted-down-the-centre one, will you always love me as you do now?" she whispered, hanging on to my neck. (She weighs sixteen stone if a pound).

"O, much-underdone round-of-beef-faced" (a great compliment this) "daughter of an elderly, half-paid, underfed Turnkey in Asia," I replied, in my softest tones, "I will love thee always as much as I do now," which was strictly true. (For, need I say it, the Poll of my heart is at home, and my heart is true to Poll! bless her dear eyes! And she's just come into a little fortune, so I hear; but this makes no difference to me.)

10.—Constructed a new frigidometer with an empty bottle, a cork, and a piece of string. (Principle patented.) Frost set in hard. Mountains shaping up to points. Gaoler's daughter, feverish. Sobbing. What shall I do? I offered to pack up, ride off, and fetch a doctor from Khiva.

"And leave me here?" she exclaimed, furiously. "Why, you pitiful, underbred, overfed son of an eighty-four-tonner!" see cried, becoming, I regret to say, abusive.

I remonstrated. She called me "a son of a marine gastronome!" and threw a boot at me. Row. I pointed out that I had meant well. She gradually calmed down.

10.30.—Bitter cold—snow, ice, sleet. Sat in to supper. *Wickski* and explanation. I make *wickski cobbler*. We ice it in snow, and suck it up through straws. (Shall teach Pig to sit in chair and suck *wickski cobbler* through a straw.) We sit on the bank of the river (the Oxus, I suppose, judging by the position of the stars, as I've lost my maps), sipping our *wickski cobbler*, she and I.

#### SONG.

"In the happy days when we were young,  
We sat by the river, she and I,  
The barrel organ was by my side,  
And all was peace and harmony."

More *wickski cobbler*; more straws. Ha! do I see my way out of it? 'Tis the last straw that breaks the Cobbler's back. . . . Good. The last straw! She sleeps! My Lady sleeps!! Hooray! Now to pack up! and off!! Away to Khiva!! Hark! what is that?

A trill—a sweet, sweet trill . . . a warble. . . . The Gaoler's Daughter awakes. "What is it?" she murmurs. Not to rudely answer her, I reply, "Nothing." This does not satisfy her. We listen. Trilling as of a sweet bird continuing—

"Ha!" she exclaims, a little more than half awake, "it is the Song of the Mudlark."

We are beside the river, and the tide is low.

"And how shall I catch the Mudlark?" I asked, as I pensively ground the organ (playing the Russian River Song of *The Little Volga Boy*) and gazed into the starry heavens, still listening to the lovely trill with which my accompaniment was in perfect harmony. If I could only have got the Gaoler's Daughter (it struck me) to plunge into the mud after the Mudlark . . . perhaps . . . Well, perhaps, she might not have been able to catch that lark. And I—and I should have erected a monument, with the touching inscription, "Sacred to the memory of poor Miss Stick-in-the Mud, the beautiful Gaoler's Daughter." I should have put in "beautiful," because *de mortuis*, &c. . . . But it was not to be.

"Chuck him a *kopper-koppeck*, O son of overpaid and much-muddle-headed parents," she replied, sleepily; "and the Mudlark will dive for it."

I hesitated.

"What!" she continued, suddenly rousing herself, and the Tartar acid, so to speak, effervescing, "you let 'I dare not' wait upon 'I dare!' Give me the *kopper*." It was a brilliant flash. But it was the last. The *wickski cobbler* had done its work. I placed the straw in her mouth. By the movement of the straw I could tell which way the breath was . . . the straw dropped . . . she sank . . . breathing heavily . . . a sweet, peaceful, childlike (for her age) sleep.

11.30.—The trill continued. Lovely!! Ha! I see now! It is the Mouse! I sat listening—enthralled, silent—by the banks of the rippling Oxus.

Midnight.—I make the above notes. Serve out *wickski* to myself, and return to the bank. The moon shines brightly. The Governor's Horse is browsing in the field. The Pig is snoring. The Mouse is singing. The Gaoler's Daughter is murmuring stupid something in her sleep. "Lullaby, lullaby! Baker's man!" or whatever the Nursery Rhyme is. I forget exact quotation. Suddenly I hear a grunt—a restless, irritable grunt.

By my side is the Pig with Alphabet.

What is it?

He spells out the answer. "Can't sleep if that infernal Mouse is to go on whistling and singing all night."

"Pig," I replied (on the Letters), with grim humour, for I was determined not to give in to his whim, "Pig, you're a bore!"

He squeaked, and gave a sort of half-laugh, as only pigs can, and retired. To express it, humanly speaking, the Pig smiled, but never forgave the satire.

I retire for the night. Up with the Mudlark to-morrow, and off to Khiva.

6 A.M.—Awoke by a fearful shriek, something between a whistle and the highest note—C in alt.—in the register of that eminent tenor, Signor Timberlegs.

What on earth could it be! I rushed out of the Karavan-tent.

(From the "Musical World.")

The Truth.

(By desire.)

The real new horse. \*\*



\*\* It is Governor Queer's horse, or the horse of Governor Queer,

or the horse of the queer Governor. That a better or a truer mare was never foaled by foaler is unquestionable, or it would not have been presented, without reference to sale or return, to our hook-nosed, pot-bellied contemporary's "R. R.," or to the "R. R." of our hook-nosed, pot-bellied contemporary, by his (R. R.'s) less enthusiastic admirer,

THEOPHILUS QUEER.

(To be continued.)

## WAIFS.

Herr Wagner, it is said, intends stopping at Ems for a month.

Mdme Marie Sass has undertaken a tour in the French provinces.

The Paris Opéra-Comique closed on the 30th June for two months.

Mdlle Ethelka Gerster was married at Prague, on the 14th ult., to Sig. Gardini.

Les Dragons de Villars will shortly be performed at the Paris Opéra-Comique.

For the second Silesian Musical Festival nearly all the tickets have been sold.

M. Charles Garnier has just published the third part of his *Nouvel Opéra de Paris*.

Herr Carl Gramman, the composer of *Melusine*, has finished a new opera entitled *Thunelda*.

The Emperor of Austria has bestowed the Gold Medal for Art and Science on Mad. Marchesi.

The Vienna Komische Oper was put up to auction on the 18th ult., but there was no bidder.

Mdlle d'Yven, a pupil of Mad. Viardot, is engaged for next season at the Théâtre Italien, Paris.

Mad. Pauline Lucca's starring engagement in Vienna proved so successful that it was prolonged.

Herr Henschel, the barytone, has composed a grand opera for the Royal Operahouse, Munich.

A French operatic company, during a long tour in the far East, were especially successful at Batavia.

Mdlle Vergin has left the Paris Opéra-Comique, and signed an engagement for the Théâtre-Lyrique.

Mr Vernon Rigby is "specially engaged" for three concerts at the forthcoming Leeds Musical Festival.

Herr Max Zenger's new opera, *Wieland der Schmidt*, will be produced at the Theatre Royal, Munich.

The German danseuse Mdle Adele Grantzow is now somewhat better, and hopes are entertained of her recovery.

Mad. Kaiz-Prause has left the Royal Opera, Dresden, and gone to reside at Bonn. She will probably retire from the stage.

The second and concluding volume of Gevaert's *Histoire de la Musique dans l'Antiquité* will not be published till next year.

Dr Ferdinand Hiller has had conferred upon him the Officer's Cross of the Vaken Crown of the Grand-Duchy of Luxembourg.

Mr Joseph White, a violinist, touring through South America, has received the Order of Bolivar from the President of Venezuela.

The Paris firm of Pleyel-Wolff offer a yearly prize of 500 francs for a Sonata, Trio, or Duet, in which the principal part is assigned to the piano.

*La Reine de Chypre* will be performed about the 20th inst. at the Grand Opera, Paris. M. Halanzier has expended 250,000 francs on the scenery and costumes.

The regular season of the Théâtre-Lyrique terminated on Thursday, the 31st ult. The theatre will probably be opened for a short time for spectacle or buffo opera.

Mdlle Rosine Bloch will for the first few nights sustain the part of the heroine in *La Reine de Chypre*, at the Grand Opera. She will then be succeeded by Mdle Barbot.

Herr von Hülsen, Intendant-General of the Prussian Theatres Royal, has had three months' leave of absence granted him by the Emperor Wilhelm for the benefit of his health.

Herr G. Conrad (Prince George of Prussia) has completed another drama, taken from old Jewish history and entitled *Adonia*. It will be performed at the National-Theater, Berlin.

In order not to interrupt the run of *Le Roi de Lahore*, M. Halanzier has brought up M. Salomon's leave of absence. Mdle de Reszké will shortly be replaced as Sita by Mdle Baux.

M. Melchissédéc has cancelled his engagement with M. Vizentini at the Théâtre-Lyrique. So, by the way, have other artists—Mdle Salla, for example—cancelled their engagements.

Herr Heckmann has been appointed professor of the violin at the Conservatory, Rotterdam, in place of Herr Wirth, who has become a member of the staff at the Conservatory, Berlin.

M. Wekerlin, librarian of the French Conservatory, has seventeen operas in his portfolio. Yet the only opera, *L'Organiste*, ever produced by him, was played more than a hundred nights.

The ballet of *Sylvia*, in two acts, instead of three acts and five tableaux, its original form, has been revived at the Grand Opera, Paris, Mlle Sangalli again sustaining the part of the heroine.

Condemned in 7,000 roubles damages, for breach of contract, Herr Johann Strauss has come to an understanding with the Czarsko-Selo railway company, and will conduct some concerts at St Petersburg.

M. Padeloup and his Orchestra will visit Amiens, Saint-Quentin, Rouen, Caen, and other towns in the North West of France. Mlle Cécile Ritter, and her brother, M. Théodore Ritter, accompany them.

M. François Hippolyte Réty, died, aged 87, on the 31st May at the Paris Conservatory, where he had acted as treasurer above fifty years. He was father of M. Charles Réty, formerly manager of the Théâtre-Lyrique.

Miss Nelly Harris, the well-known dramatic artist, daughter of the late Augustus Harris, has married Mr Horace d'Arcueil Sedger. It is to be hoped that this happy event may not deprive the stage of one of its brightest ornaments.

The German Gesangverein in Mexico have forwarded to the poet, Herr von Holtei, 1686 marks, the receipts of a concert given for his benefit, which Holtei has made over to the Cloister of the Brothers of Charity for tending the Sick Poor.

Having rejected the terms offered him, M. Joncières will not set for M. Carvalho the libretto written by MM. Cormon, Alfred Blau, and Louis de Grammont, and entitled *Mlle de Marville* (and not *Mlle de Marseille*, as erroneously announced).

TONIC SOL-FA COLLEGE.—Professor Macfarren has awarded the first prize in the Senior Examination in Musical Composition to Mr H. Coward, of Sheffield, and the first prize in the Junior Examination to Mr G. C. Clark, of Mow Cop, Staffordshire.

The first number of a new journal, *Hudebni a divadelni Vestik*, devoted to the interests of profane and sacred music, as well as of Bohemian theatres and vocal associations, has been published at Prague. It is to appear three times a month.

It is impossible, says the *Boston Courier*, to view the rear elevation of the stylish young man's shirt collar, without thinking of the business revival that would take place, if our merchants would utilize this white expanse for advertising purposes.

A new four-act comic opera, *Die Offiziere der Kaiserin*, words by Herr Ernst Weichert, music by Herr Richard Wüerst, will be produced next season at the Royal Operahouse, Berlin, Mlle Mallingier sustaining the principal female character.

A general meeting of the Association des Artistes Musiciens was held, on the 24th ult., in the large room of the Paris Conservatory, Baron Taylor occupying the chair. The Association is flourishing, and possesses an annual income of 63,000 francs for distribution in pensions and occasional grants.

At a recent meeting of the Paris bar, the question: "When an opera has been accepted, can the librettist cause it to be brought out contrary to the wishes of the composer?" was answered in the negative. The answer is opposed to the judgment pronounced in the case of *Gille et Gillotin*, in which M. Sauvage, author of the words, triumphed over M. Gounod, composer of the music.

Herr Theodor Lachner, the eldest of the well-known musical Lachner family, died, aged 79, on the 22nd May, in Munich. The other brothers, Franz, Ignaz, and Vincenz are still alive. Theodor settled in the Bavarian capital as far back as 1815. For many years he was organist at the parish church of St Peter. He was subsequently appointed Court Organist and Chorus Master at the Theatre Royal. His pianoforte arrangement of Chetard's *Macbeth* is considered a model.

## Advertisements.

### THE VOICE AND SINGING.

BY

ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News*.

### VOCAL EXERCISES COMPOSED BY FRANK MORI.

Price 4s.

London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

N.B.—These Vocal Exercises, as taught by FRANK MORI, are invaluable both to Students and Professors.

### THE ART OF SINGING.

New Edition, Revised and Improved, of

### A COURSE OF STUDY AND PRACTICE FOR THE VOICE.

By T. A. WALLWORTH.

A Method as used by the Author in the Royal Academy of Music, and upon which he has cultivated the voices of his Pupils, Mlle Alwina Valleria, Miss Lucy Franklin, and other successful Vocalists.

Full Music Size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his Residence, 86, Wimpole Street.

### DR STOLBERG'S VOICE LOZENGE.

For invigorating and enriching the voice, and removing affections of the throat.

DR STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr Lewis, of Basingstoke, says he finds them most efficacious, and in Dr Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 873 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

New Edition of "LE PETIT SOLFÈGE."

LE PETIT SOLFÈGE. Vingt Solfèges pour Voix de Mezzo-Soprano. Par Jos. CURCI. Price 6s. London: DUNCAN DAVIDSON & Co., 244, Regent Street.

### KENNEDY'S SONGS OF SCOTLAND.

MR KENNEDY is assisted by the following members of his family:—Miss Helen Kennedy, Soprano; Miss Marjory Kennedy, Contralto; Mr David Kennedy, Tenor; Mr Robert Kennedy, Tenor; Mr James Kennedy, Baritone.

### "KENNEDY'S COLONIAL TRAVEL."

By DAVID KENNEDY, JUNIOR.

440 pp., crown 8vo. Price 5s., post-free.

No. 8, ST ANDREW'S TERRACE, NEWINGTON, EDINBURGH.

### FRANCESCO BERGER'S VOCAL COMPOSITIONS.

#### SIX SONGS FOR VOICE AND PIANO

- |  |     |
|--|-----|
| 1. "FALLEN LEAVES." Song for Contralto...Poetry by OWEN MEREDITH | 4s. |
| 2. "CLEANSING FIRES." Do. for Mezzo-Soprano ...ADELAIDE PROCTOR  | 4s. |
| 3. "WAYWARD WIND." Do. do. ....GEORGE MOORE                      | 4s. |
| 4. "TO AN ABSENTEE." Do. do. ....THOMAS HOOD                     | 4s. |
| 5. "THE STRAY LEAFLET." Do. do. ....AMELIA B. EDWARDS            | 4s. |
| 6. "DON'T WHISTLE NEAR THE DOOR." Do. do. ....JAMES ONIONS       | 4s. |

#### THREE SACRED SONGS.

- |  |     |
|--|-----|
| 1. "THY WAY, NOT MINE, O LORD" .....             | 3s. |
| 2. "LIGHTEN OUR DARKNESS" .....                  | 3s. |
| 3. "BEHOLD, I STAND AT THE DOOR AND KNOCK" ..... | 3s. |

Composed by FRANCESCO BERGER.

London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

#### NEW EDITIONS.

#### SONGS BY J. W. DAVISON.

- |   |     |
|---|-----|
| No. 1. "SWEET VILLAGE BELLS" .....        | 4s. |
| 2. "THE LOVER TO HIS MISTRESS" .....      | 4s. |
| 3. "I HAVE WEPT MINE EYES TEARLESS" ..... | 4s. |

The Words by the late DESMOND RYAN.

#### VOCAL ILLUSTRATIONS OF SHELLEY.

- |   |     |
|---|-----|
| No. 1. "SWIFTER FAR THAN SUMMER'S FLIGHT" .....   | 4s. |
| 2. "ROUGH WIND THAT MOANETH LOUD" .....           | 4s. |
| 3. "FALSE FRIEND, WILT THOU SMILE OR WEEP?" ..... | 4s. |
| 4. "I FEAR THY KISSES, GENTLE MAIDEN" .....       | 4s. |

The Music by J. W. DAVISON.

London: DUNCAN DAVIDSON & Co., 244, Regent Street.

#### THREE EASY FANTASIAS for the PIANOFORTE.

- |  |     |
|--|-----|
| No. 1. "ROB ROY MACGREGOR O" .....         | 2s. |
| 2. "ROUGH WIND THAT MOANETH LOUD" .....    | 2s. |
| 3. "O DEAR, WHAT CAN THE MATTER BE?" ..... | 2s. |

Composed by R. F. HARVEY.

London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.



## SPECIAL NOTICE.

## "CLEARANCE SALE."

## Re-building of Show Rooms,

Nos. 49 &amp; 50, NEW BOND STREET.

MESSRS CHAPPELL & CO. beg to announce that they will shortly commence Re-building the whole of the above premises; and, owing to temporary diminution of space, now offer their immense Stock of New and Second-hand Pianofortes, Organs, Harmoniums, Alexandre Organs, American Organs, and Pipe Organs, at greatly reduced prices for Cash.

**ALEXANDRE ORGAN HARMONIUM**, from 3 to 120 Guineas.

**AMERICAN ORGANS**, from 12 to 125 Guineas.

**ALEXANDRE ORGANS**, from 15 to 200 Guineas.

**PIANINOS**, from 20 Guineas.

**COTTAGE PIANOS**, from 27 Guineas.

**OBLIQUES**, from 50 Guineas.

**GRANDS**, from 75 Guineas.

**PIPE ORGANS**, for Chancel, Church, or Drawing-room, from 50 Guineas.

*A Liberal Discount for Cash.*

## THREE YEARS' SYSTEM OF HIRE AND PURCHASE.

<b>HARMONIUMS</b>	..	..	From £1 5s. per Quarter.
<b>PIANINOS</b>	..	..	£2 2s. "
<b>COTTAGE PIANOS</b>	..	..	£2 14s. "
<b>OBLIQUES</b>	..	..	£5 0s. "
<b>GRANDS</b>	..	..	£7 10s. "

ILLUSTRATED LISTS FREE BY POST.

CHAPPELL & CO., 50, NEW BOND ST.

# DIE FLEDERMAUS;

OR,

## THE BAT'S REVENGE.

A COMIC OPERA, IN THREE ACTS.

COMPOSED BY

JOHANN STRAUSS.

	Price
	s. d.
OVERTURE - - - - -	3 0
No. 1. CHORUS, "On the Baron's natal day" - - -	3 0
2. SERENADE, "Little Dove that's flown away" -	3 0
2 bis. Ditto ditto Arranged in A flat	3 0
3. DUET, "O my Aunt is very ill" - - -	2 0
4. TRIO, "He thought himself so clever" - - -	4 0
5. DUET and DANCE, "Let's be off, Sir, on the sly" -	3 0
6. TRIO, "So I must leave thee" - - -	4 0
7. DRINKING SONG, "Dearest, drink, yes, drink with me" - - -	3 0
7 bis. Ditto ditto Arranged in F	3 0
8. FINALE, 1st Act, "I'm not the Baron" - - -	3 0
9. BALLET MUSIC, composed by HAMILTON CLARKE	
10. CHORUS, "Joy to night" - - -	3 0
11. SONG and CHORUS ( <i>ad lib.</i> ), "The Custom of my Country" - - -	3 0
12. LAUGHING SONG, "I never yet have ever met" -	3 0
12 bis. Ditto ditto Arranged in F	3 0
13. DUET, "See him glaring" - - -	4 0
14. SONG, "Poland, oh how I love you" - - -	3 0
14 bis. Ditto ditto Arranged in C	3 0
15. FINALE, 2nd Act, "Champagne, Sparkling Wine" - - -	4 0
16. SONG, "To-day we'll happy be" - - -	3 0
16 bis. Ditto ditto Arranged in F	3 0
17. SONG, "Thus if a young maid I'm playing" -	4 0
17 bis. Ditto ditto Arranged in F	4 0
18. FINALE, "To Baron here I'll give my hand" -	3 0

The MUSIC Adapted, and partly Composed, for the Alhambra Theatre, by

## HAMILTON CLARKE.

The Complete Opera Arranged and Adapted for the Alhambra Theatre, with new Choruses and Ballet Music, by HAMILTON CLARKE	s. d.
The Entire Opera Arranged for the Pianoforte, by HAMILTON CLARKE	5 0
The Alhambra Fledermaus Quadrilles, by M. KIKO	2 6
	4 0

LONDON:

HUTCHINGS & ROMER, 9 CONDUIT STREET,  
REGENT STREET, W.

Wholesale Warehouse—10 & 11, LITTLE MARLBOROUGH STREET, REGENT STREET.

# SHORT PIECES FOR THE ORGAN,

EDITED AND ARRANGED BY

## WILLIAM SPARK, Mus. Doc.

*Organist of the Town Hall, Leeds.*

### CONTENTS OF BOOK I.

PRAYER ... ..	Arcadelt.
ANDANTINO, D major ... ..	Batiste.
LARGHETTO ... ..	Spohr.
ALLA MARCIA, D major ... ..	Chopin.
ANDANTINO, F major ... ..	W. Spark.
ANDANTE, C major ... ..	W. H. Nichols.

### CONTENTS OF BOOK II.

VOLUNTARY ... ..	J. S. Bach.
ADAGIO ... ..	Louis Spohr.
ANDANTINO ... ..	D. Hemingway.
MARCH IN "SCIPIO" ... ..	Handel.
PRELUDE ... ..	E. W. Prevost.

### CONTENTS OF BOOK III.

ADAGIO RELIGIOSO, "HYMN OF PRAISE" ... ..	Mendelssohn.
ADAGIO, F major ... ..	Pleyel.
SARABANDE, D minor ... ..	J. S. Bach.
GAVOTTE, D major ... ..	J. S. Bach.
PRELUDE ... ..	G. W. Healey.

### CONTENTS OF BOOK IV.

ANDANTE, "JULIUS CÆSAR" ... ..	Handel.
PRAYER, LARGHETTO MAESTOSO ... ..	Bellini.
MARCIA RELIGIOSO ... ..	Gluck.
ANDANTE CANTABILE, TRIO, C minor ... ..	Beethoven.
PRELUDE ... ..	August Wilhelm Bach.

### CONTENTS OF BOOK V.

MODERATO and ALLEGRO, from the 7th Concerto ... ..	Corelli.
ANDANTE GRAZIOSO ... ..	Dussek.
ANDANTE, from the Concerto in G minor ... ..	Mendelssohn.
ANDANTE, from Op. 83 ... ..	Stephen Heller.
"BUT THOU DIDST NOT LEAVE" ... ..	Handel.

### CONTENTS OF BOOK VI.

MARCH, from the Second Set of Sonatas ... ..	Handel.
PRELUDE ... ..	Gebhardi.
ANDANTE MOLTO, CANTABILE, from Sonata, Op. 109 ... ..	Beethoven.
LARGHETTO ... ..	Weber.
ANDANTE SOSTENUTO ... ..	Mendelssohn.

PRICE OF EACH BOOK, FOUR SHILLINGS.

## LONDON: ASHDOWN & PARRY, HANOVER SQUARE.